The Artist

AN ILLUSTRATED MONTHLY RECORD OF ARTS CRAFTS AND INDUSTRIES

SEPTEMBER - DECEMBER

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The Artist

Vol. XXIII.

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Archibald Constable and Company,
2 Whitehall Gardens, S.W.

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'SPRING-TIME."

(From the original Drawing in the British Museum.)

AN UNPUBLISHED SKETCH
BY RANDOLPH CALDECOTT.

"Genevieve de Brabant."
Henry Ryland.

HENRY RYLAND, ART WORKER

WITH A FEW PERSONAL NOTES.

THOSE who have watched Mr. Henry Ryland's career have witnessed a constantly tightening grip upon material and subject, a growing ease of presentment without any weakening of that individuality of expression which has always been a distinguishing feature. The personality is just as dominant now as it was when his hand lacked the skill to carry out what his mind conceived, and if Mr. Ryland has, as he would declare, to go through a very long and trying apprenticeship to obtain that mastery over material which is now his, he must be cheered in the reflection that he has at length been rewarded for his labours by a very wide public recog-

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So many otherwise clever artists halt midway towards the carrying out of their subject. They are swiftly borne along by their "fine frenzy," by the torrent and tempest of their artistic passion, but as that begins to subside, interest in their work wanes, and it is then suddenly brought to a conclusion. The difficulty in all art work is to carry the thought beyond the point to which the first enthusiasm brings you. Many of us

"SAINT MICHAEL."
A cartoon for
Stained glass.
By
Henry Ryland.

are poets in our dreams and painters in our schemes, but we prefer Balzac's "enchanted cigarettes" to the drudgery of giving our imaginings permanence.

One explanation of the "curious" work we see around us from time to time is that the authors shirk the difficulties that beset all who essay to express themselves in art, and think to hide their insufficiency behind a veil of eccentricity, and to atone for lack of accomplishment by the transcendentalism of their ideas and the strangeness of their conventions.

Mr. Ryland's work, carried through with workmanlike craftsmanship and with a loving care which is, as Ruskin has so often insisted, always found in all work that lives, would not please that class of critics who live to discover genius in the unaccountable and strength in the untoward. His very success would be used as a missile to shatter his reputation, for success with these critics is used as a term of reproach, an invidious distinction. Popularity in these days means wider recognition than it ever did before, owing to the many cheap reproductive processes and the consequent large demand for these reproductions. This means, of course, that such work meets us at every turn, and "the superior person" very soon sneers and scoffs and turns his back upon

"AUTUMN"
(for a Frieze),
Henry Ryland.

(By permission of the Religious Tract Society.)

such work, and ends by refusing to see any good in it. It is not necessary to point out how unjust such an attitude is towards the worker. A thousand coins may be struck from the same die, but if the die itself is fine the mere repetition in no way lessens its value, though our familiarity may beget a certain contempt for the oft-repeated superscription.

Every artist wants recognition, and it is inconceivable that any worker would wish to limit his audience, or, if he were an actor, to close his doors before the house was full.

There are those who, feeling within themselves that wide popularity cannot be theirs, deliberately address themselves to a coterie, though in their hearts they must still cherish the secret hope that eventually the sphere of their influence will embrace the whole world. In Mr. Ryland's case popularity has come to him, as it must do in all cases—for no man can go to it. As Keats puts it—

> Fame, like a wayward girl, will still be coy
> To those who woo her with too slavish knees.

Strongly imbued as his work always has been with a very marked personality, and not conceived in the spirit of the average work around him, it was not at first eagerly sought for by magazine editors. Yet Mr. Comyns Carr commissioned several drawings during the years when "The English Illustrated" was under his guidance, and his appreciation of Mr. Ryland's black-and-white work has been seconded by Mr. Pennel, who has given examples of the work done at this period in his "Pen Drawing," while Mr. Crane also has included examples of Mr. Ryland's work in his "Decorative Illustration."

Whatever may be urged against Mr. Ryland's line work by those who "take half-views of men and things," it must be acknowledged that the author of these decorative pages had the vision and a sufficient amount of hand-cunning to give his ideas interesting shape, with the power of elaborating them with a refined taste, and filling them out with that delightful detail which shows a fertility of resource and faculty of seeing through and through which in literature we associate with Hawthorne.

This class of illustration Mr. Ryland has now almost wholly abandoned, and popular as his work is in certain ways, one editor of a widely-circulated magazine told him that "there was no market for this classic stuff," which was another way of saying that "popular as you are in one line, you are no use as a magazine illustrator."

During the period when his work was seen in the pages of the "English Illustrated" (that is while it belonged to Messrs. Macmillan), Mr. Ryland was engaged from time to time in designing for applied art, and in particular for church decoration and stained glass, to

"ROSALBA."
A Head.
R.A. 1892.
Henry
Ryland.

(Published by the Autotype Company.)

which craft he had been an articled pupil to a firm of glass painters. The Gesso panel, here reproduced, and exhibited at the first Arts and Crafts Exhibition, was done at this period, and to the Arts and Crafts Mr. Ryland has sent some cartoons and book illustrations, though latterly he has ceased to contribute. "I felt," he said, "that the late William Morris overshadowed the society a little too heavily, and after he rejected a couple of stained glass cartoons of mine as not being in entire accord with Kelmscott traditions I did not send again. I am, however, a member of the Art Workers' Guild."

Mr. Ryland has won considerable success

"FLORIMEL."
A Head.
R.A. 1894.
Henry
Ryland.

with his drawings of fancy heads, and his faculty for taking pains is freely exhibited in the delicately-wrought originals. Skill in manipulation is very essential to such work. Mere surface manipulation, however, is not the only or even the chief consideration. The idea is the thing, and it is here that we must look for the secret of Mr. Ryland's success. The individuality of the artist shows through his work, and it is this which speaks to people. It may be urged that because Mr. Ryland has an eye for beauty and can draw an attractive head, and is fortunate in his models, he is popular; but we have only to consider

Study for "AMANDA." R.A. 1893. Henry Ryland.

(Reproduced by permission of The Autotype Company.)

the competition in this field to feel the inadequacy of this explanation. As soon as one worker has hit upon "a saleable pattern," there are dozens ready to follow. Mere prettiness is, therefore, not enough. Those who issue "photographic studies" and "types beauty" taken from life, evidently think that of the model is everything, and that the artist who becomes a sort of glorified camera is a profitable investment. For to-day, perhaps, but for the morrow——?

Such work must have been in Ruskin's mind when he took up his contemptuous attitude towards photography, for he, with his prescience, saw what would take place as photography grew popular and how it would lead people to think that the delineation of facts, the "exactly-like-nature" quality, is the same thing as the work of men's brains and hands. Fortunately for men, however, the best photographs are little more than shadows, and lack the imagination to amend

"SUMMER THOUGHTS."
By
Henry Ryland.

(Reproduced by permission of Messrs. C. W. Faulkner & Co.)

Frontispiece to J. Jacobs'
Æsop's Fables.
Henry Ryland.

(*Published by David Nutt.*)

them—to paraphrase two pregnant lines of Shakespeare.

We have not as yet bridged the great gulf which separates photography from art. The former is mainly a mechanical process, while the latter is entirely a mental one. The "head from life," be it produced with all the manipulation known to the photographic chemist, is but a shadow, a dead thing as compared with a head by an artist. The model may be tricked out in the best of studio properties and lit with all the skill at the photographer's disposal, but the more that is done to make "a picture" the more artificial the result becomes. The model is palpably posing and the self-consciousness this begets utterly destroys its power of gripping the beholder or taking his mind captive. The personal equation is wanting. The would-be Corydon and Phyllis posed out of doors and then photographed with landscape surroundings is to some of us the dismallest product of human ingenuity put abroad for our delectation. We say no word against photography as a reproductive agent, either to fix down human beings or the work of their hands. It may be entirely admirable, yet it can never do for the face what a Reynolds, Romney, or Millais did, as it has no power of searching out and finding the man behind the man.

The chief help photography is to artists is to secure for future consideration an otherwise unattainable memorandum when there is no time to sketch it, but even then the results, such as they are, have to pass through the artist's mind before they can be used, for as Mr. Ryland observed in reference to "snapshots," which he occasionally takes, "I never can use them as they are."

On the subject of how far an artist depends upon his models, Mr. Ryland said, "I never could paint a portrait. In my method I select a model as near as possible to the type I want. Of course good bones are more desirable in a head than a peach bloom complexion with irregular features. Then I modify in the direction I wish to go. By merely leaving out the bitter realism of life one can do a great deal to ennoble a head without radical alteration. I can always see my models in my pictures and I should think that those artists who have used the same models would have no difficulty in recognising them."

Mr. Ryland approaches his work from within rather than without, with the intuition of a poet rather than with camera-like fidelity. The realistic presentment of a subject has never been his aim. "I have no interest," he said, "in action or atmospheric values in themselves apart from the services they do me in expressing the idea I am carrying out."

It is the Millais of "The Carpenter's Shop" rather than the Millais of the "Souvenir of Velasquez," that Mr. Ryland would emulate, Rossetti and Burne-Jones too, have not been without their influence upon him. Albert Moore in his draperies may also have been in his thoughts, for "I think," said he, "I follow the customary plan among the lovers of drapery in sketching 'casts' of drapery on the living model, and then arranging the dress on a lay figure for leisurely study. If left for a while the folds drop into hollow curves most pleasant to draw. For drapery, Mantegna, Lippi, Botticelli, and Albrecht Dürer, are *the* masters." Mr. Ryland adopts Leighton's plan of having thin costumes and twisting them into a sort of rope, which gives the textile a number of minute folds, thus breaking up the surface pleasantly and yet not destroying the breadth of the design. He also treats drapery at times in the Gothic manner, designing it apart from the contour of the form below, as well as in the classic manner, where the drapery is made to reveal the form.

STUDY FOR
"ALINE,"
HENRY RYLAND.

(Published by Messrs. Radtke, Lauchner & Co., New York.)

The Artist

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HENRY RYLAND.

(Published by Messrs. Radtke, Lauchner & Co., New York.)

The Artist

"ŒNONE,"
Henry Ryland.

(Published by Messrs. C. W. Faulkner & Co., and reproduced with their permission.)

A SAINT
WITH THE
MARTYR'S PALM.

A study in
Chalks
By
Henry Ryland.

"CYDIPPE":
Study of a Head
in Pencil.
By
Henry Ryland.

"ECCE ANCILLA DOMINI"

A Panel in gesso, by Henry Ryland.

The House at Youghal.

From a Photograph by G. E. Thompson.

SIR WALTER RALEIGH'S HOUSE IN YOUGHAL.

A FEW miles to the east of Cork Harbour, on the southern coast of Ireland, the winding, picturesque river Blackwater flows past many a castle, from lordly Lismore—the seat of the Duke of Devonshire—by high wooded banks and wide lake-like stretches, till it empties into the sea at Youghal Harbour.

There a quaint old town climbs the high bank; parts of the ancient walls still remain, as well as a tall gate-tower and an arch, called after Cromwell. A grand old church stands high up on the steep hillside amidst venerable trees. Numerous English and American visitors enter its gates to inspect the church, which contains notable monuments. The chief object of veneration, however, is the many-gabled, creeper-covered house which stands hard by; historical associations cling about its old stones, as do the ivy and the Virginian creeper, for this is the famous house of Sir Walter Raleigh. The ancient yew trees in the garden remind us of the time when Raleigh sat under their branches, smoking the pipe of peace. You can see the old seat where—three hundred years back—he rested and smoked by the porch of his house as he gazed on the shipping in the bay below, or you may in imagination see the bucket which the all too zealous servant filled with water, wherewith he half-drowned his master as he sat smoking below. Possibly they raked up the earliest potatoes, first planted—in Ireland—in this revered old garden.

I was there on a lovely morning in August; the bees hummed among the flowers, and the birds sang in the branches. The house was empty, save that a servant girl haunted it and opened the front door to throw out some mats. "Could I photograph the old place?" She thought I could, and with that she shut the door and departed into the interior of the house.

Sir Walter Raleigh went to Ireland in 1579 as a soldier of fortune. His skill attracted notice and his promotion was rapid; he was awarded part of the forfeited estates of the Earl of Desmond, and for some years he resided at Youghal. The walls of his house are thick and the interior is wainscoted with Irish oak.

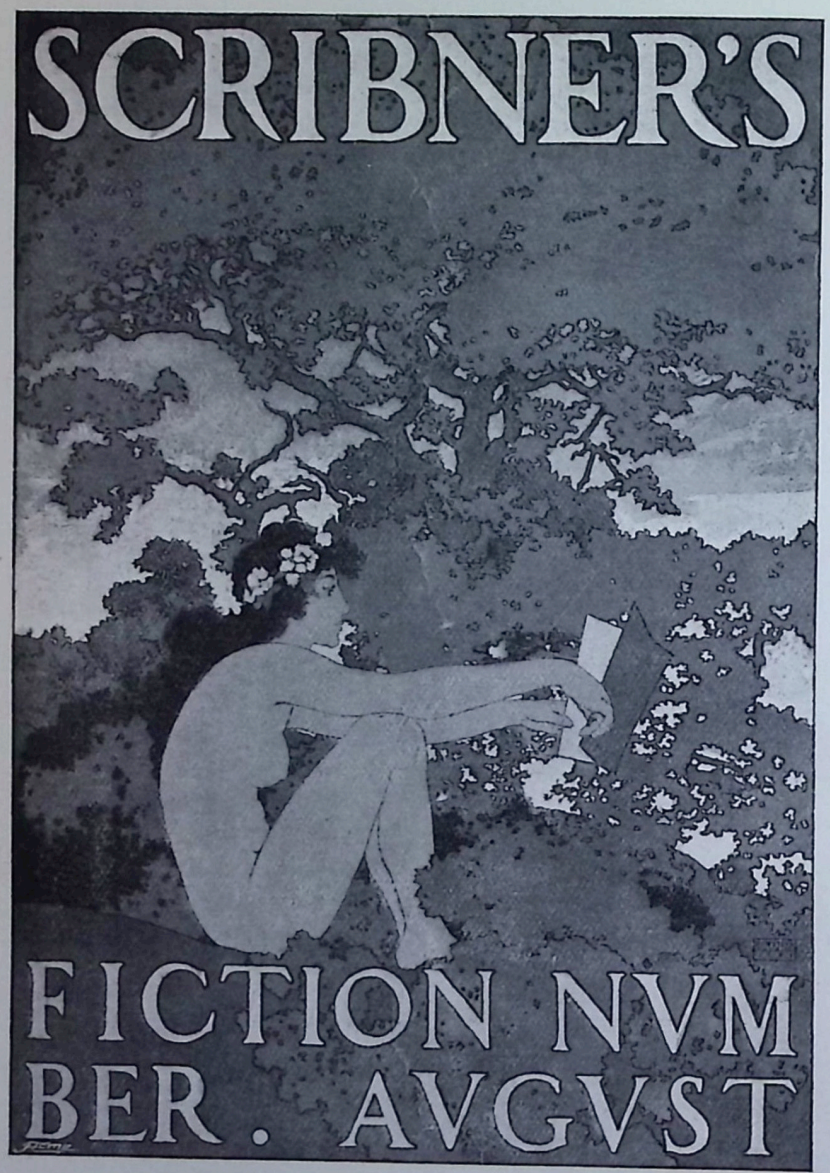
G. E. T.

The Church
at Youghal.

G. E. Thompson.

Youghal Urchins.

G. E. Thompson.



A Poster
by
Maxfield Parrish.

SOME AMERICAN POSTERS.

It is only a few years ago that Paris awoke one morning to find its walls resplendent with a new delight. One must be just and say that the theatre started that artistic initiation. Industry and business came afterwards, but not through love of the beautiful. In the beginning we had slightly coloured illustrations, followed by the deliriously undraped females of Jules Chéret, the biting cruelty of Toulouse-Lautrec, the harsh realism of Ibels, the stained-glass of Grasset, ending with the barbaric oriental splendour of Mucha.

In the business world, it is the public who make the laws, and amongst the public the people's element is not the most stupid. The crowd stopped before those bright pictures and found great pleasure in looking at them. Advertising has found a good tool, and, notwithstanding that this tool was as much a work of art as a sword made by Benvenuto Cellini, it condescended to pick it up. In spite of their lack of taste, business men were obliged to trust the sale of their patent medicines to the masterpieces. For the sake of money-making they were forced to employ the artist to make posters for them.

Destiny sometimes maliciously obliges stupidity to pay homage to talent.

Now the fashion set by Chéret passed to

other countries; first of all to America, where numerous artistic posters appeared to the great delight of those who understood the real art. At the head of this delightful fashion were, not the theatres, which still continue the display of chromatic abominations, but such publishing names as Scribner, The Century Company, Harpers, Lippincott's, Lamson, Woolf & Co., and Herbert S. Stone, the publisher of "The Chap Book." Of course there are many others, trying to imitate the good example of those above mentioned, but one can truly affirm that their effort is not great, therefore, one cannot expect great results.

It is said that Sir Henry Irving deserves great credit for discovering the talent of Wm. Nicholson, whose poster for "Don Quixote" Sir Henry bought, I believe, but certainly never used. How much truth there is in the story, I do not know, for I heard the editor of a very well known artistic magazine boasting that he had discovered that most

A Puritan.
Edward Penfield.

The Lady in Purple.
J. J. Gould.

original English poster-artist. But I am sure that when "The Century" announced a competition for the best posters, and when the judges, Elihu Vedder, F. Hopkinson Smith, and Henry J. Hardenbergh, awarded the thousand-dollar prize to J. C. Layendecker, they most surely discovered a great and original talent in the art of poster-making. The reproduction of this poster gives the reader only a very slight idea of the great beauty of Mr. Layendecker's work, the greatest merit of it being not only the original conception of the woman with sphinx-like smile, but also in the happy combination of bright poppy-red colour with gold and cream. The same qualities are apparent in his small posters drawn for "Four o'clock" October, 1897.

These two posters alone would suffice to put J. C. Layendecker among the first masters. I imagine that Circe, Helen and Delilah must have haunted his thoughts when he conceived these two drawings of women of exquisite and alluring beauty. He repre-

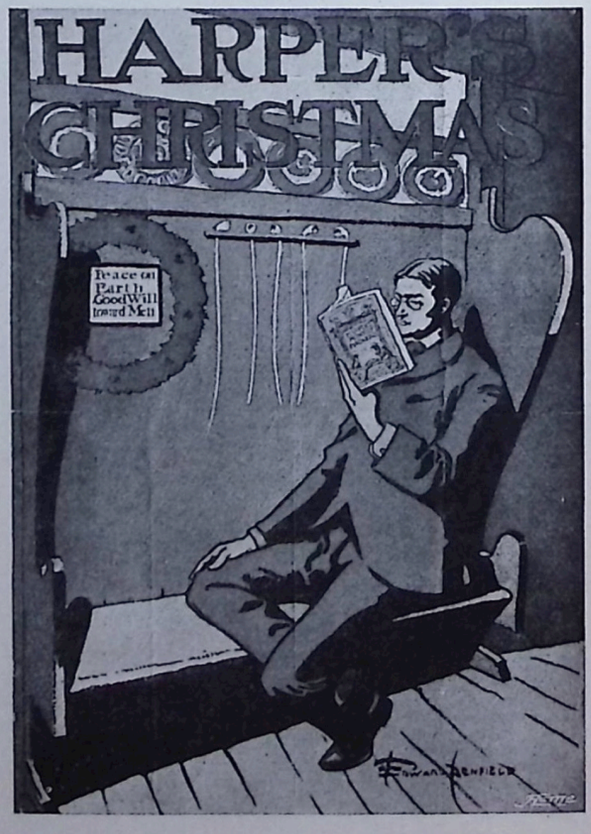
Tekatingwake.
Ethel Reed.
(*For Lamson & Wolff, Boston.*)

sents her as an implacable and sneering enchantress, a deceiving sphinx, at whose feet are rolling, often in mud, sometimes in blood, the stupidity and cowardice of man—her look fascinates and her smile wounds. The conception of the woman at once wild and tamed is the most conformable with the noble Greek traditions. One finds this smile and look in the statues of the most artistic epoch, and the idylls of Theocritus are full of Nerées and Galateas not less cruel. The whole history of humanity is there.

Mr. Maxfield Parrish had the second prize, five hundred dollars, for a poster representing a young Indian girl, displaying her youthful, dark-skinned, elegant form on a ground of green grass and bluish trees. Mr. Parish's execution is definitive in its smallest detail, and he is a true master of design. The tones of his colouring are clear and true.

But the most prolific and not less artistic designer is Mr. Edward Penfield, whose talent is almost exclusively monopolised by Harper Brothers. He has made for this firm a great number of posters, varying in conception of competition, colouring, and form. Mr. Penfield is not an exclusive admirer of woman, as is the case with the majority of poster-artists, especially in France, but is fond of designing a poster representing a man, or a group of people, sometimes in a cart, sometimes in a railway carriage, reading, of course, "Harper's Magazine." Mr. Penfield has succeeded in giving us pictures of woman that might stand for the ideal American type. I do not mean to say that he represents the American type of woman as the majority of readers are accustomed to meet her on the continent, clad in gorgeous apparel, always hurrying around, I refer here to a certain charming type, languid girls of Puritan descent, such as are described by Hawthorne and Longfellow, entirely out of place in modern, noisy society.

Their long, erect necks, blonde hair, pale, wistful faces, with prominent noses, and their well-modelled lips, must have a strange fascination for the painter, and as models they possess a peculiar charm. Their build is

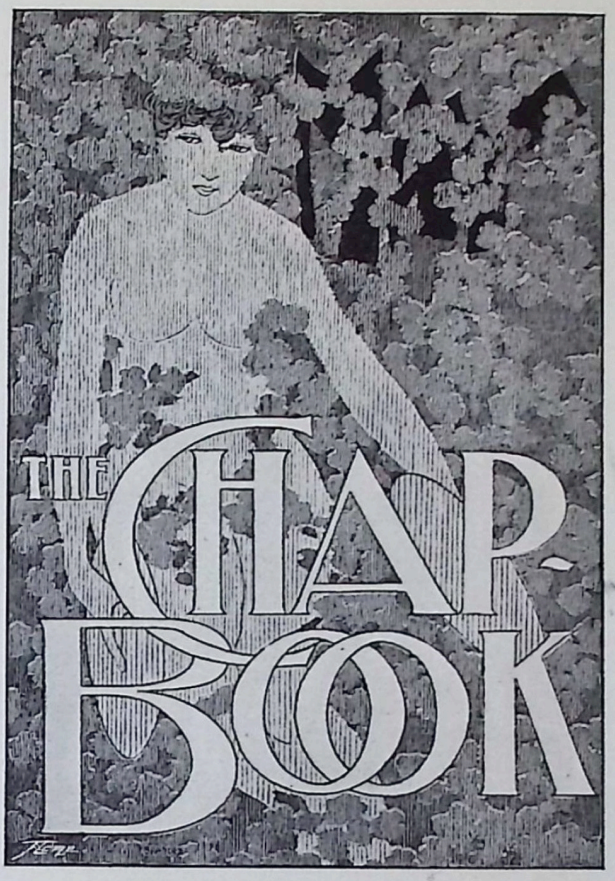


A Poster for "Harper's." Edward Penfield.

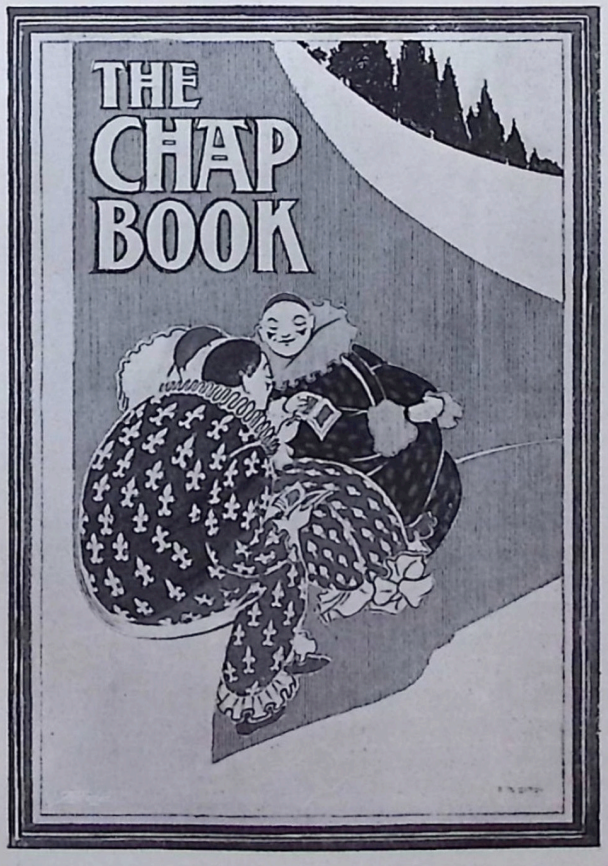
firm, with undeveloped bust, mature waist, and an increased length from hip to knee as a striking peculiarity. Only a few years ago they lived in Boston, in the haunts of the New England *bourgeoisie*, around Chester Park; but now, like the Dryads, they have fled before the invasion of boarding-house civilisation.

The types of the men, represented by Mr. Penfield, belong neither to the class of millionaires nor rough business men. He depicts that class of well-bred Americans, quiet in their manners, living a thoughtful, cultivated, polished life, passing swiftly through the noisy streets, and retiring to the most quiet corners, where their feelings are not offended by contact with the business of the work-a-day world.

His work is strong and manly. He does not care for harmonious lines, for shading; he does not know the trick of half-tones and fine gradations. Sometimes he uses glaring colours and startling contrasts of tone. His pictures are not loud enough to cry out from the street, they do not carry far enough; but they attract, nevertheless, by the vigour and preciseness of their lines, and when one approaches them one is delighted. There



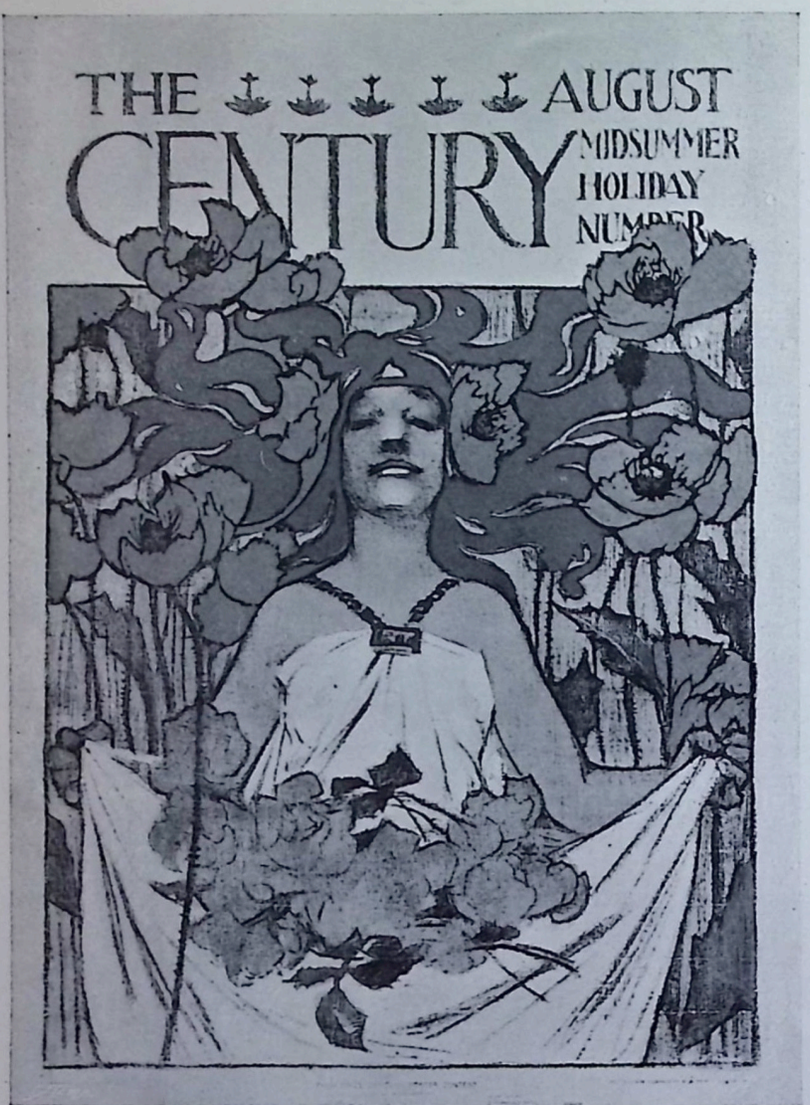
Pink and White.
A Poster
By Bradley.



The Two Pierrots. A Poster
By E. B. Bird.

is a certain apparent carelessness, but no haze.

Suggestiveness is one of the leading characteristics of Japanese art, and many leading painters are under the magic ban of the land of chrysanthemums. Some critics see that influence in the work of Jules Chéret; others protest against such an insinuation, and exclaim, "Thank God, Jules Chéret is from Tanagra, and not from Nippon." But I do not think that any protest should be aroused if I say that Miss Ethel Reed is from Nippon, or at least those posters which she makes for Lampson, Woolf and Co., of Boston. When I say that she is influenced by Japanese art, I do not mean that she admires their ideal of woman, that she likes to paint those stiff and grimacing dolls which Japanese artists draw in the midst of their landscapes. No. I agree that Miss Reed represents the supple and vibrating body of a charming, white-skinned woman, under whose epidermis flows the warm blood of the Caucasian race; but nobody would deny that she has that marvellous facility with which Outomaros and Hokusais draw, slip, and twirl their brushes over paper. suggesting with every dash and dot a glimpse into the wealth of plant and animal life and



The Sphinx-Woman.
"The Century" Prize Poster.
By
J. C. Layendecker.

atmospheric phenomena. And what glorious colour! Were I not afraid of arousing great indignation among those who consider Chéret as the Daly-Great-Llama of the poster's colouring, I would dare to say that his posters look like chromos when compared with those sunny, shining, resplendent works of Ethel Reed. At any rate, I will say that her posters for Mrs. Julia Ward Howe's book, "Is Polite Society Polite?" is one of the most brilliant posters one can imagine. Miss Reed has successfully manipulated the Japanese art to suit her own tastes, and gives us delicious reminiscences of the Land of the Rising Sun.

Those who are so fond of commonplace expressions would, perhaps, be pleased if I called Mr. E. B. Bird the American Beardsley; but I do not suppose Mr. Bird would like such an eulogy, as I am sure he, as well as I, consider that it is a gross mistake, to use the mildest expression, to call an artist an English Van Dyke or an American Rubens. Those who think all know that there are certain physical as well as psychological likenesses for which we cannot account, which we cannot explain, no matter how clever we may be.

There is a certain similarity in the work of these two talented artists, who lived separated by the chasm of an ocean. In contemporary artistic movements, moving towards freedom from conventional poses and to bright colouring, Mr. Bird occupies a very prominent place. He represents the ideal of a skilful artisan, with the soul of a true poet, and by his work he proves the verity that decorative art must open, not a precipice, but a luminous window, through which we can see the sky, and are able to dream while looking at it.

J. J. Gould is a Philadelphia man, and he has designed a number of luminous, bright posters, representing girls and boys, for "Lippincott's Magazine." The chief charm

of his work is the subtle aroma of poetry it breathes, its sense of suggestion. There is nothing of the classical, but there is a splendour of Tyre in his work.

If to those artists, of whom we have spoken at some length, and whose works THE ARTIST reproduces in this number, we add Bradley, G. C. Malcolm, Edward Potthast, Frank Hazenplug, Geo. M. Reeves, H. McVickar, S. Clark, H. B. Eddy, H. M. Rosenberg, R. Morris Field, Rob. Wagner, Archie Gunn, George W. H. Edwards, H. Mayer, T. Fleming, E. Holslac, C. L. Wright, we see that if America went back by imitating the old Europe in militarianism, she has advanced her civilisation by developing her artistic tendencies, and depicting her everyday life by means of elegant impressions in her posters, which are as artistic as the posters of any other country, and a great deal better than those of Italy and Germany.

The Century Company has played an important part in fostering poster art in America.

2nd Prize.
Maxfield Parrish.

For a number of years it has issued pictorial posters in connection with its periodicals and the various books upon its list, and it has instituted two poster contests. One was held in Paris for a poster representing Napoleon at the height of his glory. The second contest, open to all artists, was for a poster for the Midsummer Holiday "Century," August, 1896. Twenty-three of the leading poster artists in Paris entered the contest for the Napoleon poster, and the judges, Messrs. Gérôme, Detaille and Vibert, unanimously gave first place to Lucien Métivet. The Midsummer Poster competition attracted about 700 designs, representing the work of more than 550 artists from all parts of the country. The judges were Elihu Vedder, F. Hopkinson Smith and Henry J. Hardenberg. The first prize was won by J. C. Leyendecker, of Chicago, and by the courtesy of the Century Company we reproduce this and the other successful designs.

S. C. de S.

Edward Potthast.

3rd Prize.—Baron Arild Rosenkrantz.

Vases in Ceramics,
By
L'Atelier de Glatigny.

THE LATEST FROM PARIS.

CHARLES HAYEM,
MAJORELLE,
PLUMET AND SELMERSHEIM,
GLATIGNY'S STUDIO.

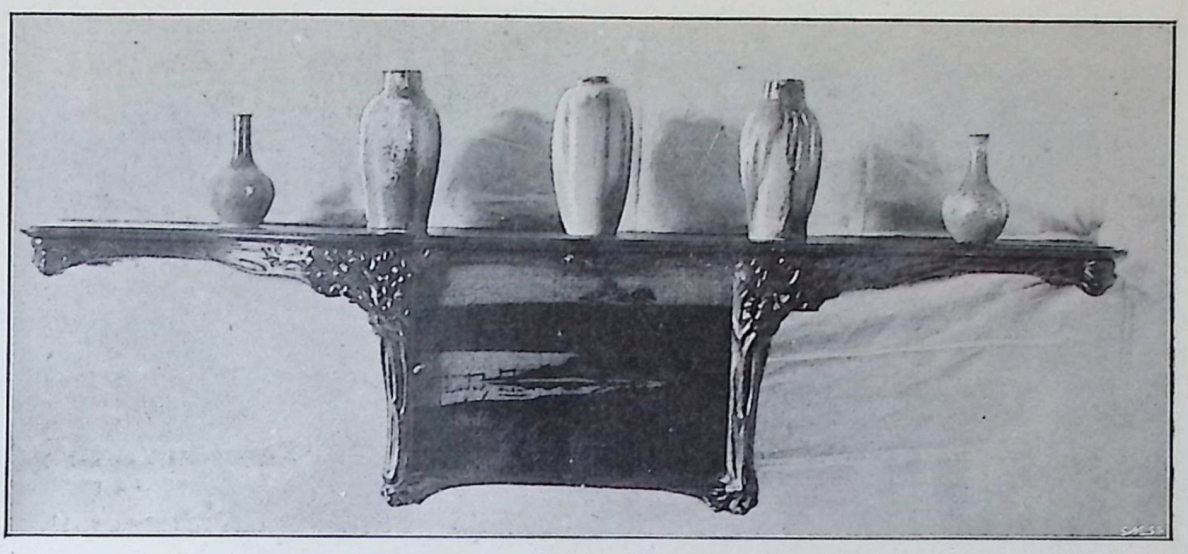
ONE of the chief artistic events of the year is assuredly the gift, by M. Charles Hayem, of several admirable works of Gustave Moreau, to the Musée de Luxembourg. When Moreau died, two months ago, every one regretted that so few of his works were in the museums. M. Hayem has generously remedied this by presenting to the Luxembourg "L'Apparition," "Le Calvaire," "Œdipe," "Le Jeune Homme et la Mort," "L'Amour et les Muses," and "Venise." Besides this, Moreau bequeathed his house, containing all his works, to the city of Paris, as the nucleus of a museum.

Amongst our young artists, Louis Majorelle is a coming man. Although his career has only just begun, it is already full of the promise of excellent work. Born at Nancy, the cradle of some of the best decorators of our time, Majorelle early formed a taste for the beautiful, and has been reared in the traditions of the art of Lorraine. Like Daum, some of whose best works were presented to our readers in our April number, Majorelle owes much to Gallé. He has followed with interest the movement of Decorative Art in England and in Belgium, but without relinquishing his own views or diverging from his chosen path.

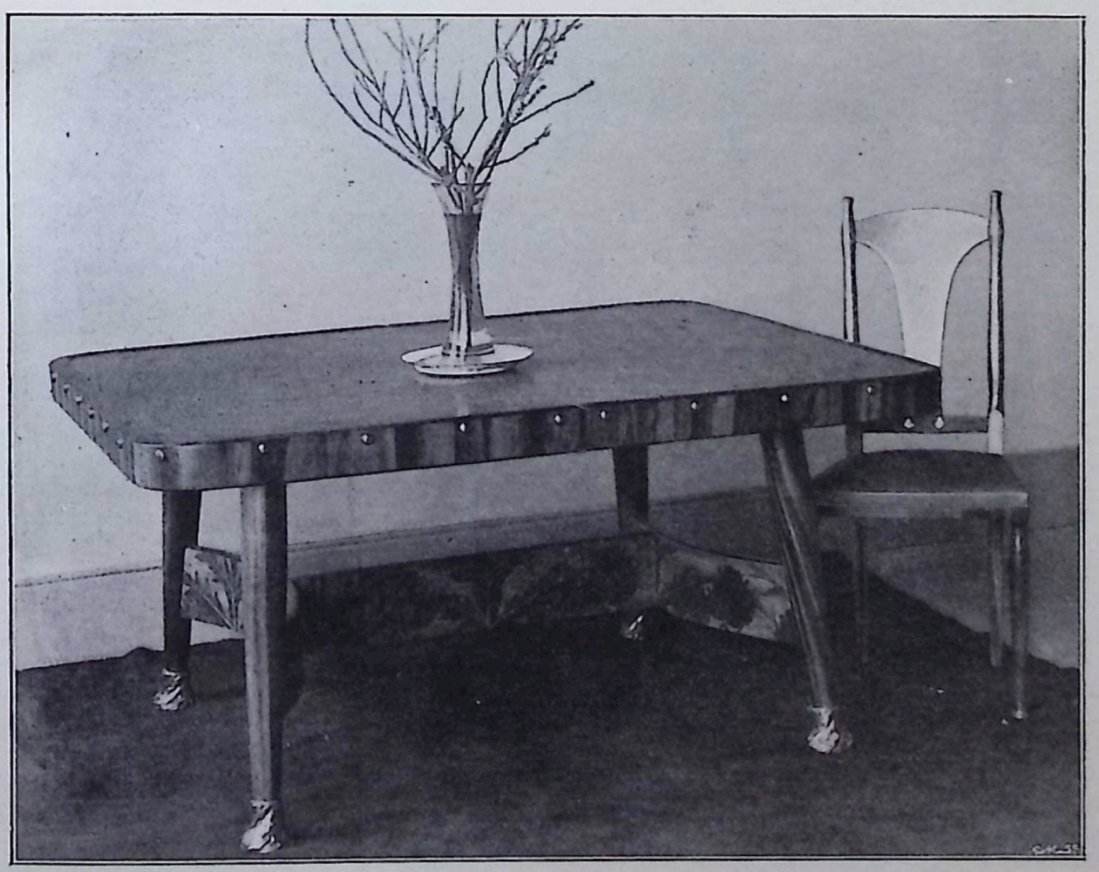
Majorelle is above all constant to the pure art of marqueterie, and this natural decoration appeals greatly to him and inspires him to good work. Why should not this naturalistic decoration, inspired, like all classic decoration, by Nature herself, be allowed the right of existence? The Japanese demonstrate this pretty clearly without further discussion.

Fountain in
Ceramics,
By
L'Atelier de Glatigny.

Then, the principle of this decoration once admitted, Majorelle shows decidedly that it is possible to present ancient techniques by modern artistic means, and with this end in view he has had recourse to the Intarsia that Italian marqueterie of the fifteenth century restored in the sixteenth century in Germany. Without copying Tairich, Rhemus, Meuser, or other



Ceramics by
L'Atelier de Glatigny.
Wall-bracket by
Louis Majorelle.



A Table and a Chair,
By
Louis Majorelle.

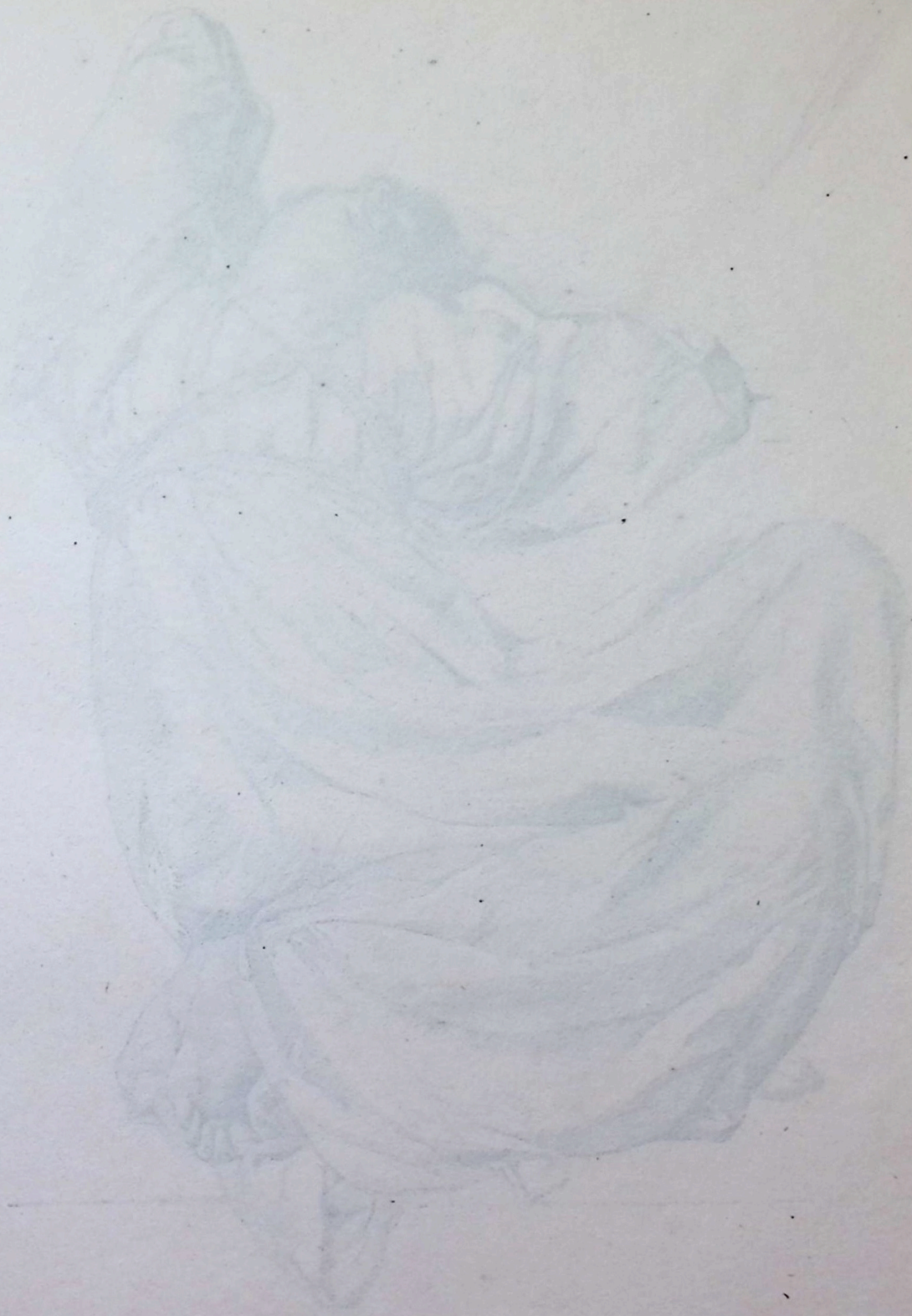
A Cabinet
and
Chair,
By
Louis Majorelle.

Germans, Majorelle, at once a worker in mosaic and an artist, has applied himself seriously to the study of the nuances of the different woods, above all of foreign woods, and has thus furnished himself with a palette with a most varied scheme of colour grouped with much art. Each part of one of his specimens becomes, thanks to him, a veritable whole. Each of these panels, so cleverly interlaced with leaves and flowers, is a piece of decoration that could well stand alone. One of the most interesting facts about his work is that Majorelle never employs anything but the natural colours of the wood, and with these alone he gives us the plants and flowers of Lorraine, and the animals that often enliven his work. Majorelle labours with incessant activity. He exhibits regularly in Paris, Brussels, and at Nancy.

Since Charles Plumet and Tony Selmersheim exhibited their first specimens of work some years ago, the young artists have made gigantic strides, and the very distinct mark of their personality is impressed on their works. It required resolution on their part to venture thus into unknown paths, and to open out to a public accustomed to the imitation of the styles of Louis XIV., Louis XV., and Louis XVI., an entirely new field of activity. For Charles Plumet and Tony Selmersheim have definitely broken away from these old styles, and excepting at times a slight influence of Louis XV.'s style, the novelty and originality of the effort is unmistakable.

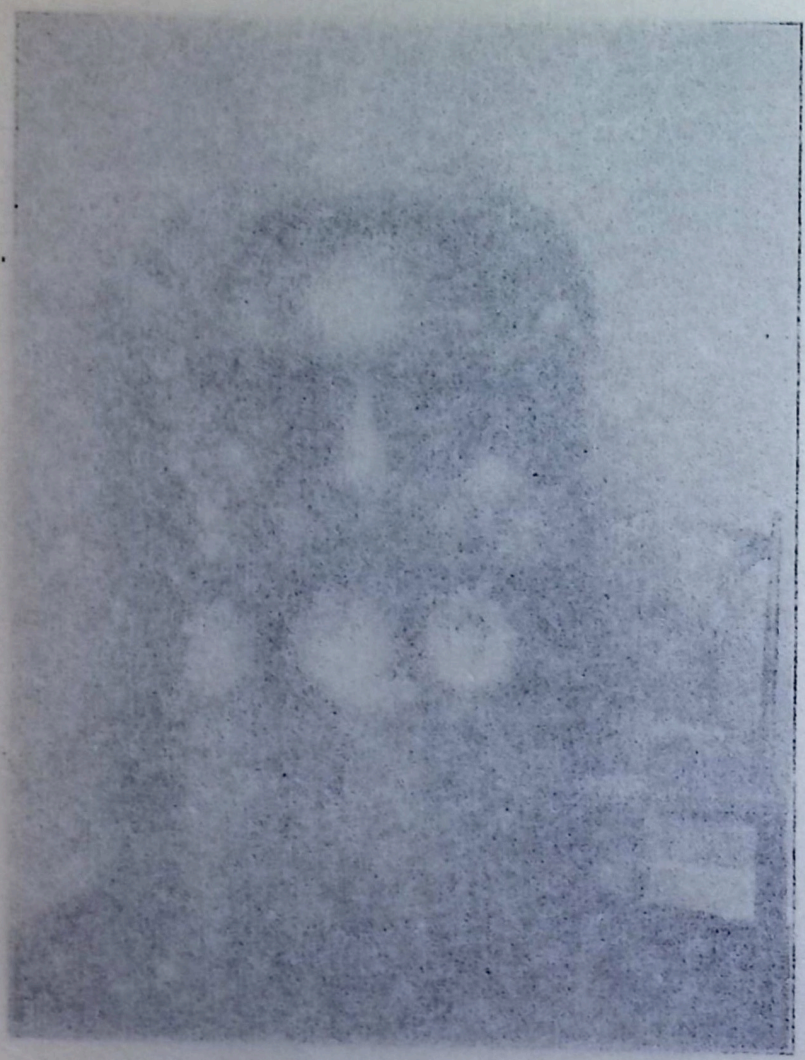
It is evident that experiments of such importance will end by influencing the public taste of France more and more against mere imitations of ancient styles, and then we shall see the rise of this new art, of which Plumet and Selmersheim, with several others, have been the heralds.

It is certainly a fact that the collection of furniture exhibited by Plumet and Selmers-



STUDY FOR
DESOLATION
HENRY RYLAND

The Artist



A Cabinet
and
Chair,
By
Louis Majorelle.

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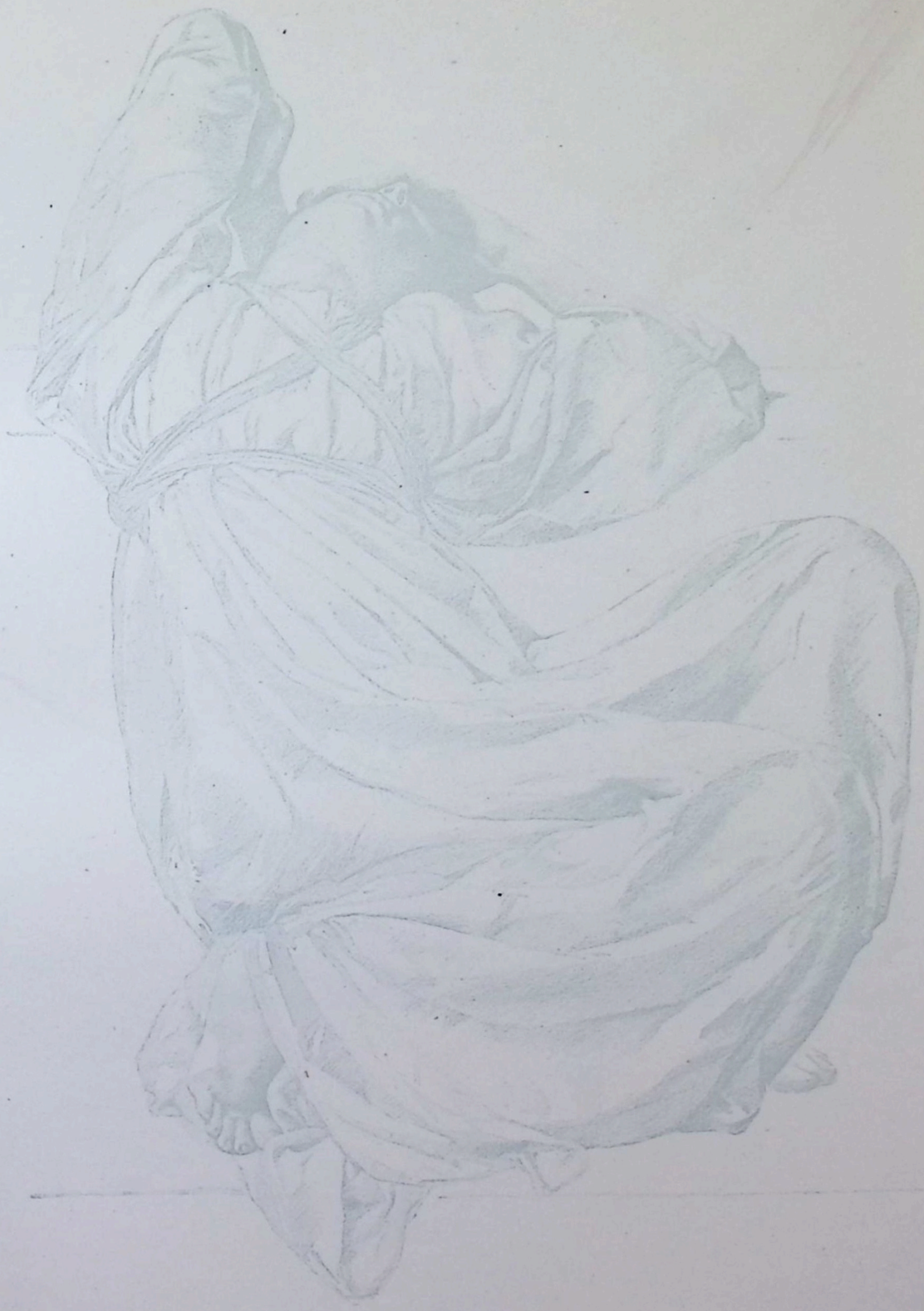


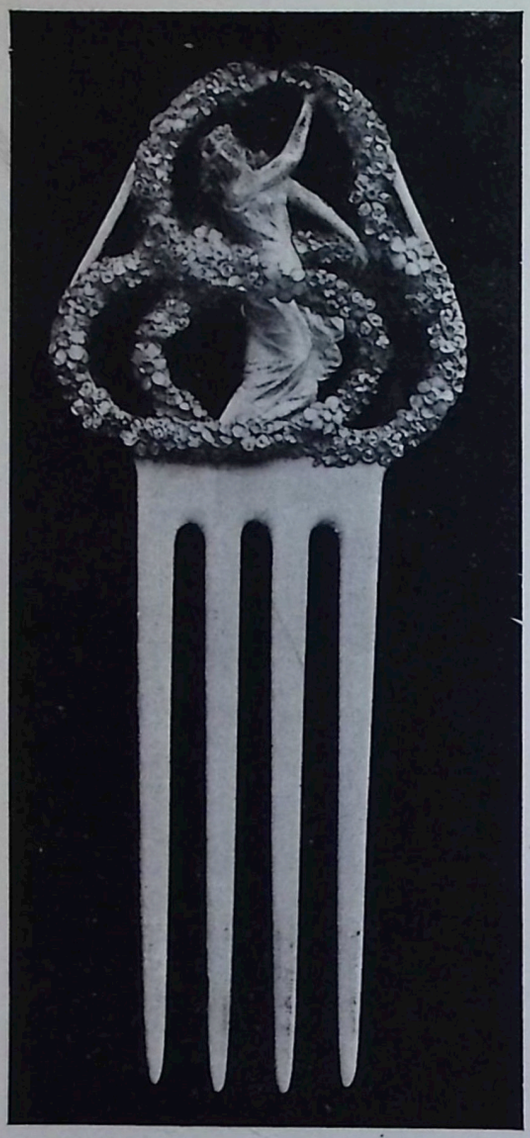
STUDY FOR
"DESOLATION,"
HENRY RYLAND.

The Artist

A China
Cabinet,
By
Louis Majorelle.

heim this year marks a great advance in Modern French Decorative Art. For quite a new style is this bookcase surmounted by four shelves, on which ornaments may stand. In this case some of Bigot's ware find a place there. The tea table at its side is of very graceful form, though perhaps not altogether as convenient. The table is also pretty in form, and harmonises well in style with the rest of the specimens in the room, of which the chimney-piece is evidently the greatest success, and which is also decorated with Bigot ware. The wood employed in this charming exhibit is of a rich dark red. Charles Plumet has not only given us furniture of a new and original design, but is, in addition, one of our most enterprising architects. He has felt, with others (notably M. Guimard), that furniture and the modern *objets d'art* have a new meaning, and some houses he has already built unite all the latest conditions of æsthetics and hygiene.

It seems that our modern French ceramists have rather neglected *porcelaines flambées*. Whatever the difficulties may be that have caused them to abandon this art, the infinite richness of the tones, the shades, the grain, and the enamel, surely merit a revival of this neglected art. The studio of Glatigny has done this. Secluded in the midst of shady gardens in a peaceful suburb of Versailles, this studio is an undertaking of organised



Ivory Comb
with
Wreath in Gold
and Enamel,
Set with
Brilliants.
By
R. Lalique.

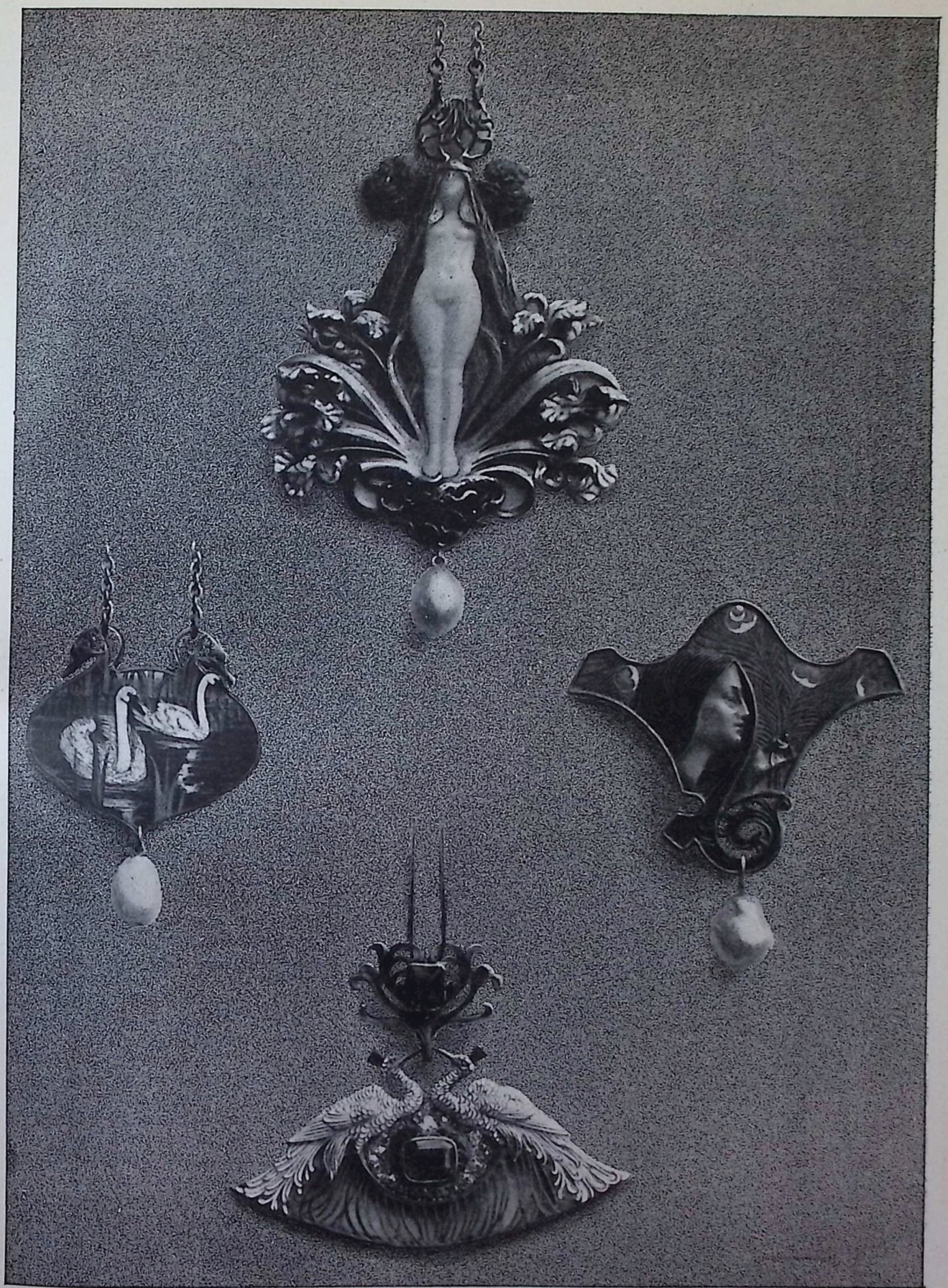
(*By the courtesy of "Art et Décoration."*)

amateurs—with independent means. The dominant idea is the application by art, and for art, of all the most perfect resources of science.

Instead of utilising the materials ordinarily employed, Art brings Science into her service, and so produces new materials and new methods of work. The studio of Glatigny commenced its first experiments less than a year ago. Too often ceramists leave the results of the firing to the chances of the furnace. At Glatigny's, on the contrary, without despising the lessons of experience, they take only a secondary place, to give way more and more to rational analysis, to scientific method.

And the application of simple chemical rules has established a new era in ceramic art. Every day the laboratory at the Glatigny studio produces fresh enamels—purple reds, Labrador blues, green aqua-marines, golden yellows (no shade escapes it), white, black, violet de pervenche, rose d'aurore—every colour is there. This vase seems carved out of granite, that of flint, another is crinkled and dull like an old oxidised bronze from Pompeii, others have the appearance of polished marble. In all this research, so rare in these days of industrial competition, the studio of Glatigny is a strong manifestation of the nobler feeling animating modern art. By his independence, by his conjunction of science to art, by his practical application of new discoveries, he takes the first rank among modern ceramists. By the beautiful works already accomplished he justifies already the hopes attached to his name, unknown yesterday and to-day familiar to every artist.

The election of Associates of the Salon has not been made with quite the discernment desirable. The National Société des Beaux Arts ought to understand, before everything,



Neck Pendant, the Figure in Agate, Enamelled Flowers.
Neck Pendant, Carved and Enamelled.

Cameo Pendant on Cloisonné Enamelled Ground.
Pendant (Peacocks), White Enamel and Emeralds.

By R. Lalique.
(*By the courtesy of "Art et Décoration."*)

Horn Comb
enriched with
Opals.
By
R. Lalique.

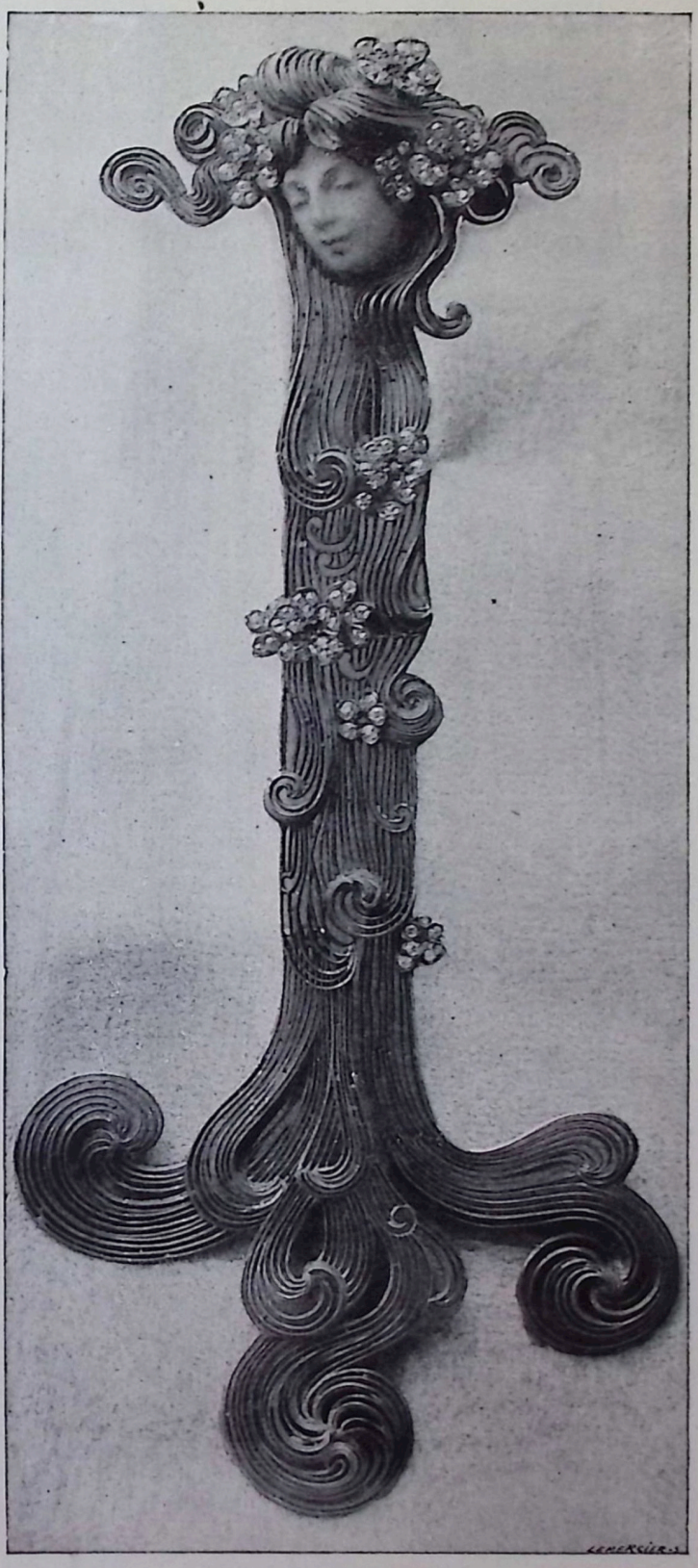
(*By the courtesy of "Art et Décoration."*)

that it can only retain the confidence and esteem of young artists by absolute justice.

M. Aimé Morot has been elected as teacher at the Ecole des Beaux Arts in the place of Gustave Moreau.

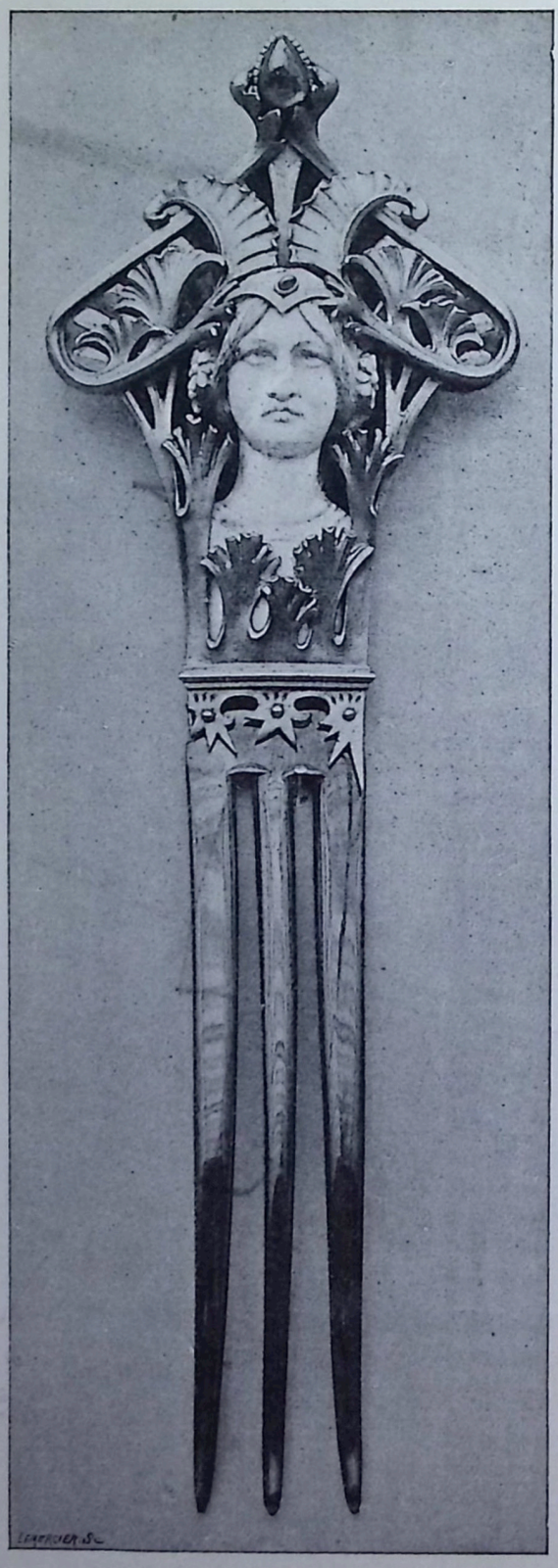
The question as to whether applied art is really art is no longer debated in Paris. Applied, or decorative art, is now admitted at the annual *Salons* as readily as sculpture or painting. The productions contributed this year by many of our foremost workers in the applied arts have been of marked interest, and have more than justified their admission to the exhibitions. There were, of course, certain objects of which this could not be said, banalities of fashion, or strictly commercial fabrications against which the doors of the *Salons* should have been sternly closed. M. V. Prouvé, M. H. Nocq, M. Fouquet, and M. R. Lalique, may be singled out for special mention. We reproduce a comb by M. Fouquet, which, if a trifle architectural in feeling, is a carefully thought out and charming specimen of the sculptor's and jeweller's art. The reproductions which we give of M. Lalique's examples, do not, of course, convey any idea of the delightful harmonies of colour which, by the aid of gold, enamels and jewels, he can so readily create, but they show, at all events, the originality and the refinement of his taste. He is met sometimes with the reproach that the utilitarian side of his productions is rather overshadowed by the wealth of artistic expression lavished upon them, and that his work is more fitted for the glass case of the Art Museum than for actual use. The fault, if we admit the charge —and we are ourselves disposed to rebut it— is, however, on the right side, and it should not be difficult for the artist to restrain his exuberant fancy to the degree demanded by that section of the public which likes its personal decorations to be beautiful, yet not too good for human nature's daily food, as one of your poets has expressed it.

M. Nocq sent nothing that equalled the delightful narcissus mirror that met with such universal praise last year; but he is always interesting and always original. Readers of THE ARTIST must know him well by this time, and we need not dwell at greater length on his strikingly artistic qualities.



Bodice Ornament, the Head in Fine Stone, Gold Headdress, ornamented with Diamond Flowers. By R. Lalique.

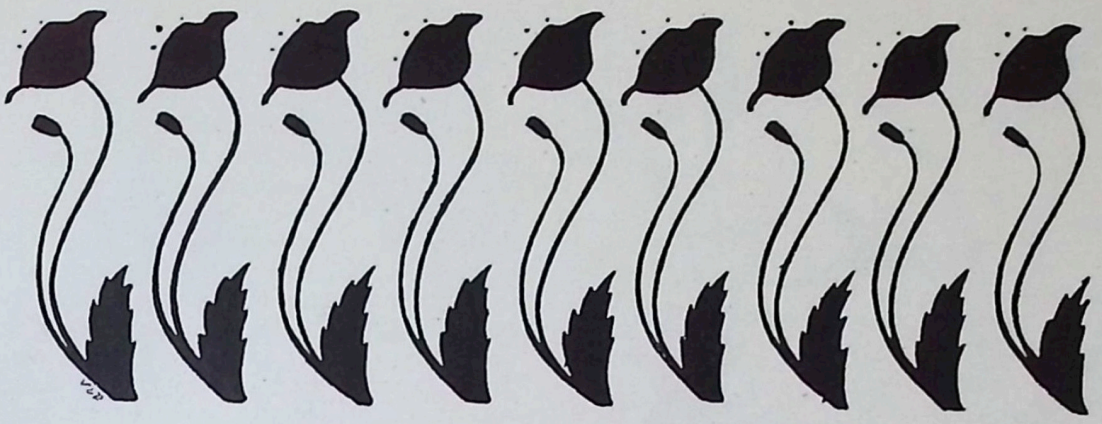
(By the courtesy of "Art et Décoration.")



Hair Pin
or Comb of
Tortoiseshell
and Gold,
Head in Ivory.

Enriched with
Opals and
surmounted
by a Ruby.
By Fouquet.

(By the courtesy of "Art et Décoration.")



Design for Border
of a Bed-spread.
F. Hargreaves Smith.

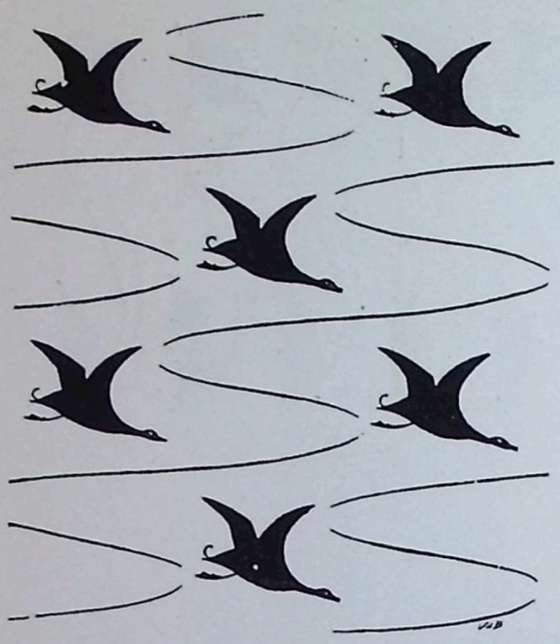
THE DYEING OF FABRICS.

It is to be feared that dyeing, as an art, has sadly degenerated in these days when the commercial instinct is rampant, and the tendency of the age seems to be to stamp out the individuality of the craftsman in order to forward the production of the largest quantity of material at the lowest possible price. Perhaps to-day the most beautiful results of the dyer's industry are to be found in the East—in India and Persia, where the process still remains an art. Although there too, alas, owing to the increasing demand, there has been a considerable depreciation in quality of late years.

These facts were forcibly brought home to us some short time ago, when we were obliged to choose some fabrics from a large quantity of samples of all kinds of material; a greater portion of which were popular patterns, at popular prices. One outcome of this was that we were induced to make some experiments in dyeing on our own account, when we speedily found that from an artistic point of view the process was full of the most fascinating possibilities, and it finally led to our establishing the industry at Oxton, of which we will now attempt to give some slight description.

Of course, the commencement of the undertaking was full of failures, some of them of the most disheartening description, but as gradually the rudiments of the craft were acquired the results became more and more harmonious, until at length a respectable degree of proficiency was reached in combining the various colour schemes required. Some of the colours, especially greys, greens, and certain shades of violet, are not particularly difficult to get, the worst of all, from that point of view, being red and yellow, the latter having a curiously deceptive quality. Another difficulty which beset us in starting was the trouble we had in finding a suitable material to use in our operations. As we intended to devote our attention to the manufacture of

Design for an Arras,
By
F. Hargreaves Smith.



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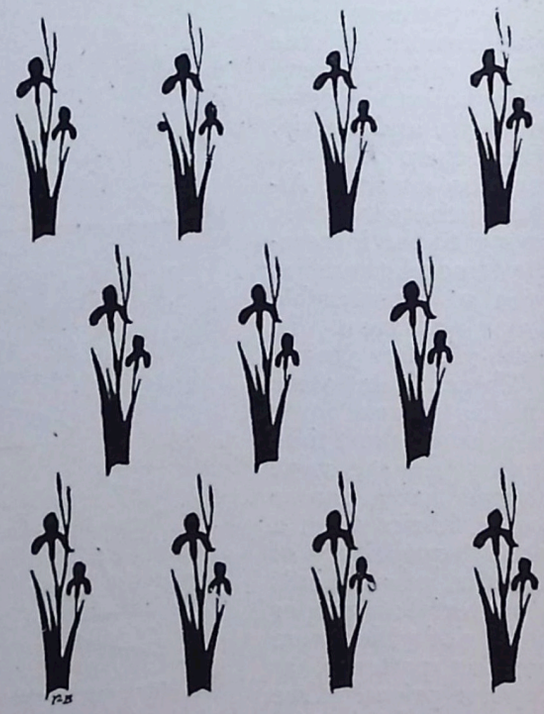
By
F. Hargreaves Smith.

arras, curtains, and such like fabrics, we had to combine the qualities of a moderate price with a degree of durability and ease of manipulation, and this we found at last in ordinary canvas of rather coarse texture, such as can be bought in most places in widths varying from eighteen inches to a couple of yards. The brown colour of this stuff gives an extremely pleasant quality to the material when dyed, it being then rich in tone, and, at the same time, not too high in key; while totally without that unpleasant metallic appearance, which is so often seen in the fabrics of to-day. And here a word of advice may not be out of place to anyone who is about to try their prentice hand at this particular industry. The great point is to learn the practical part of the craft yourself. Put not your trust in the dye works, getting them to dye your materials for you; you will learn nothing by so doing, and in most works the artistic qualities of the process are totally ignored. Although in finding your own way you may at first meet with scant success, still if you have the patience to struggle on you will be rewarded by finding possibilities, perhaps beyond your greatest expectations. And one word more—if you do not care for having your fingers stained all the colours of the rainbow, abandon the enterprise altogether. But to continue: Having arrived at the point of being able to dye the materials, the next question was—how were the patterns to be printed. Of course, the idea of machinery was out of the question; besides the expense, we were desirous of keeping within the bounds of handicraft pure and simple.

Finally, the stencil suggested itself as a possible way out of the difficulty, and when some slight alterations had been made in the method of its application, the idea was found to work very well, so that practically the designs were stencilled in dye upon the material. No one who has not tried can possibly imagine the endless and beautiful results that can be thus obtained, and the charming effects of varying colour, which cannot be approached by any merely mechanical means. Besides, it leaves scope for artistic judgment and selection in a manner that has to be experienced to be believed.

A certain degree of simplicity and boldness in designing the patterns for the stencils was found to answer best in this particular case, and a few illustrations of those which were found to print best are subjoined. It has been found impossible to photograph the materials themselves, the tones of the patterns being in most cases too delicate to give a satisfactory result. And, of course, no photograph could give the idea of the colour in which the chief charm of the fabric lies. However, the black and white designs from which the stencils were cut may show what kind of thing has been found best adapted to the species of work we have



A Studio Hanging.
Designed by
F. Hargreaves Smith.

Design for Border
of a Curtain.
F. Hargreaves Smith.

hitherto done, most of which has been on a fairly large scale, the arras being made in pieces about four yards long, by two in width, each section varying slightly in colour scheme from the other.

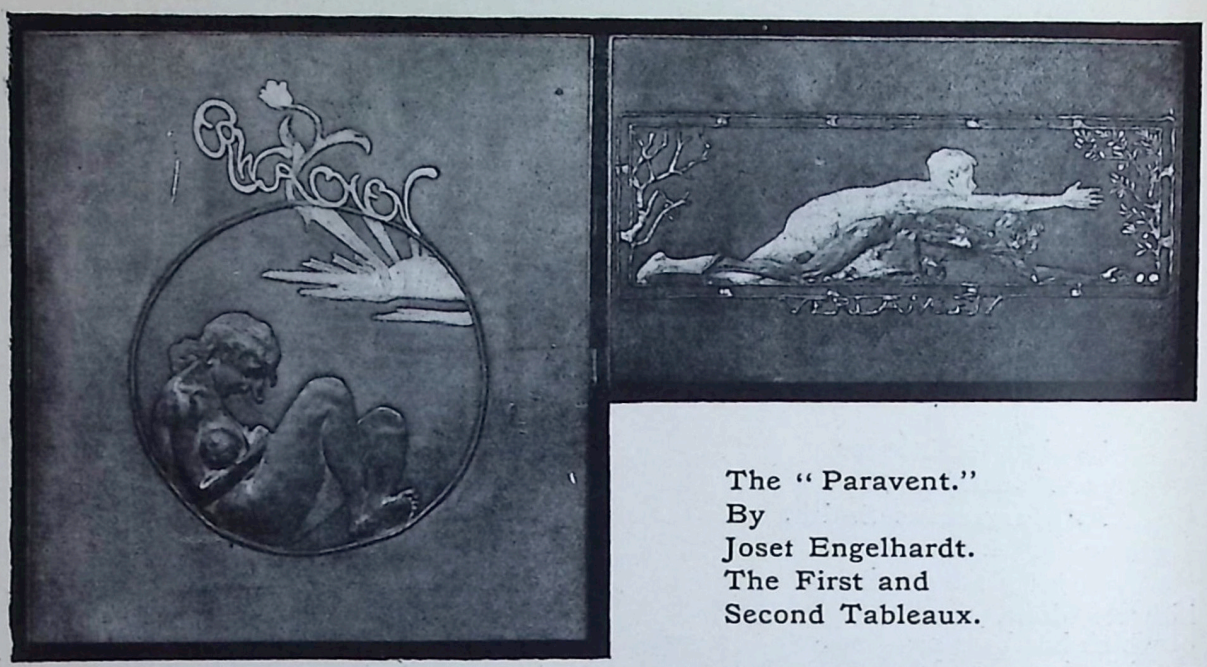
In some cases, in finishing the material a certain use has been made of gilt and bronze, in small masses and with great care, as the former especially is very liable to tarnish. This restrained treatment in a brilliant medium has been found to be a considerable improvement in some cases, although two or three of the most successful patterns are never retouched after they have been printed.

Most of the designs are carried out in two, three, or more colours, according to the desire of the printer, and it is this idea of dividuality in treatment by the worker himself that we are especially desirous of bringing into play in the industry.

Design for Curtains.
By
F. Hargreaves Smith.

At present we are teaching several persons, who possess a knowledge of design, the whole process from beginning to end, after which they will work up the material; design and print their own patterns each one by himself, of course all being under the control of a central management. By this method it is hoped that, although the output may be more limited than it otherwise would be, yet the gain in individuality and artistic intention will compensate for any weakness in that direction. The process itself being so simple that it can be carried on practically anywhere, lends itself to a treatment of this character which, of course, the need of expensive machinery and appliances would forbid.

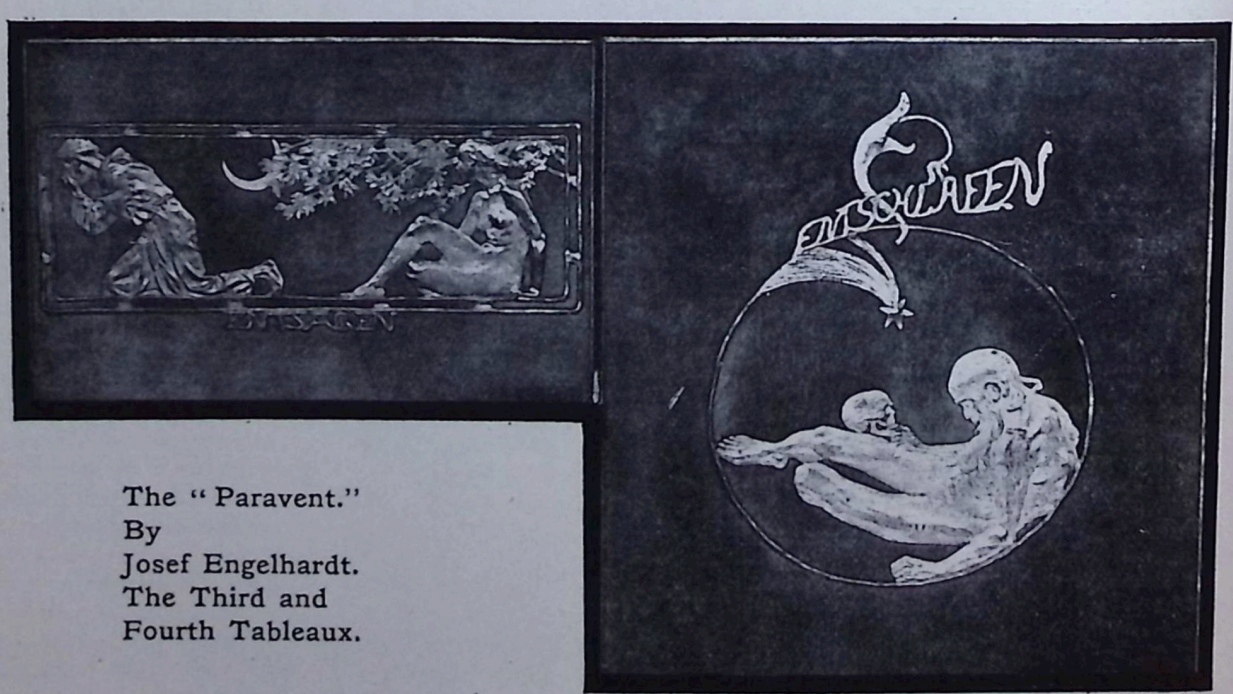
F. Hargreaves Smith.



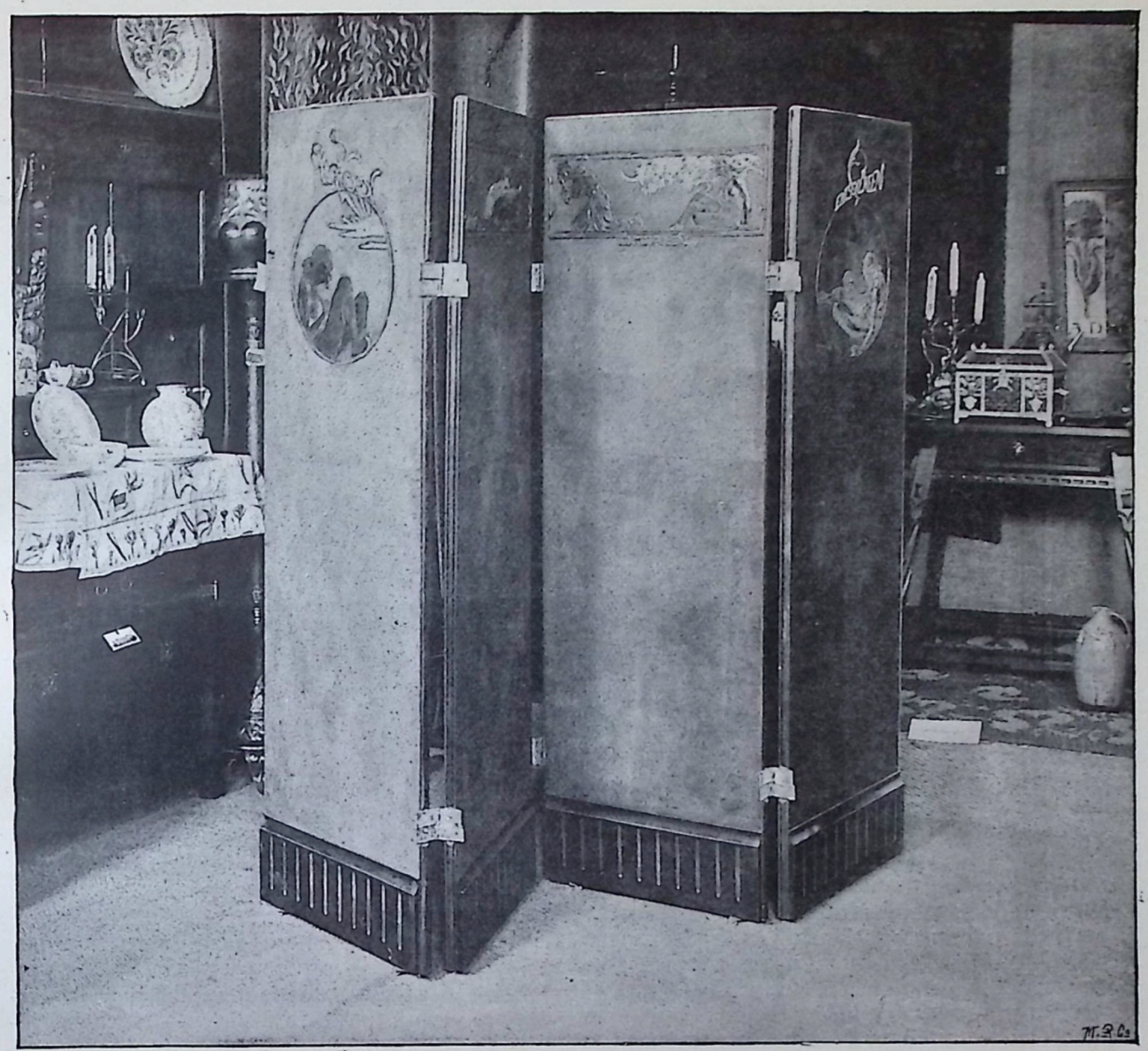
The "Paravent."
By
Josef Engelhardt.
The First and
Second Tableaux.

THE LATEST FROM VIENNA.

THE summer naturally interrupts art life in Vienna. There are at this time no exhibitions, and we recall the season that has passed and are impressed by the greatness of the material not yet reviewed in our Vienna letters. Especially I should like to mention a very fine "paravent" by Engelhardt, which was exhibited in the Secession. The illustrations we reproduce herewith show the ideas of the author. The paravent is of four parts, being of prepared wood with reliefs at the top. The four reliefs show the four great periods in human life. The awakening of the child is repre-



The "Paravent."
By
Josef Engelhardt.
The Third and
Fourth Tableaux.

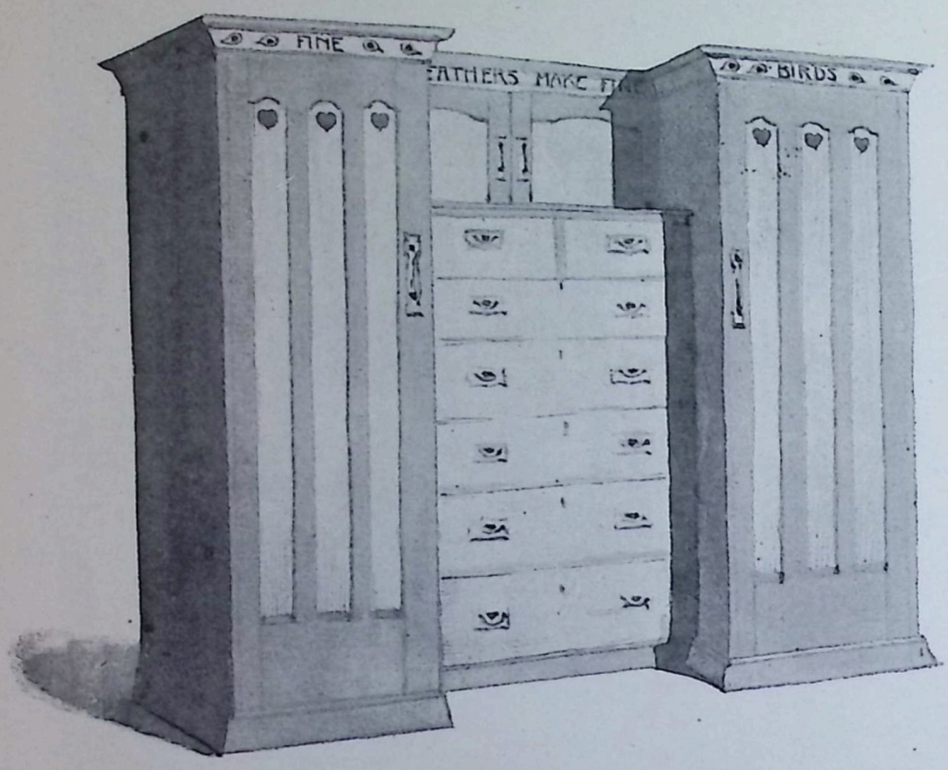


The "Paravent."
By
Josef Engelhardt.

sented in the first: the gracefulness of the young child is very well expressed. But after this period of innocent life comes the second, where the young man looks on the world with many questions addressed to the future and with many desires. That is represented in the second tableau. Life claims her victims. As the world is, we must all without exception accept it. After the period of questioning comes action, and then the hour when man sees that he must renounce it.

The third tableau shows this scene with a fine expressiveness. After the hour the man has renounced his ideals the end comes, and so in the fourth relief the painter represents the last act of the human tragedy, the death as a long sleep. The work of Josef Engelhardt is the more to be praised, as it is only recently that Austrian artists have dealt with decorative art.

The review, "Kunst and Kunsthandwerk," to which I referred in my first letter, continues its good work under the artistic *rédaction* of Mr. A. von Scala. The last issues reproduced good studies of Japan art with many illustrations, and reviews of the work of Menier, and considerations of other Austrian and foreign art and crafts questions. This review can be recommended to every one who wishes to know something of our art-life. "Ver sacrum," the organ of the Secession, has not been quite so interesting in the last few issues. But the illustrations, as



The Wardrobe.
Designed by
Ambrose Heal, junr.

well as the cover of this review, must still be mentioned as of great interest.

A little exhibition of medailles and bronzes showed that we are beginning in Austria to consider these branches of art.

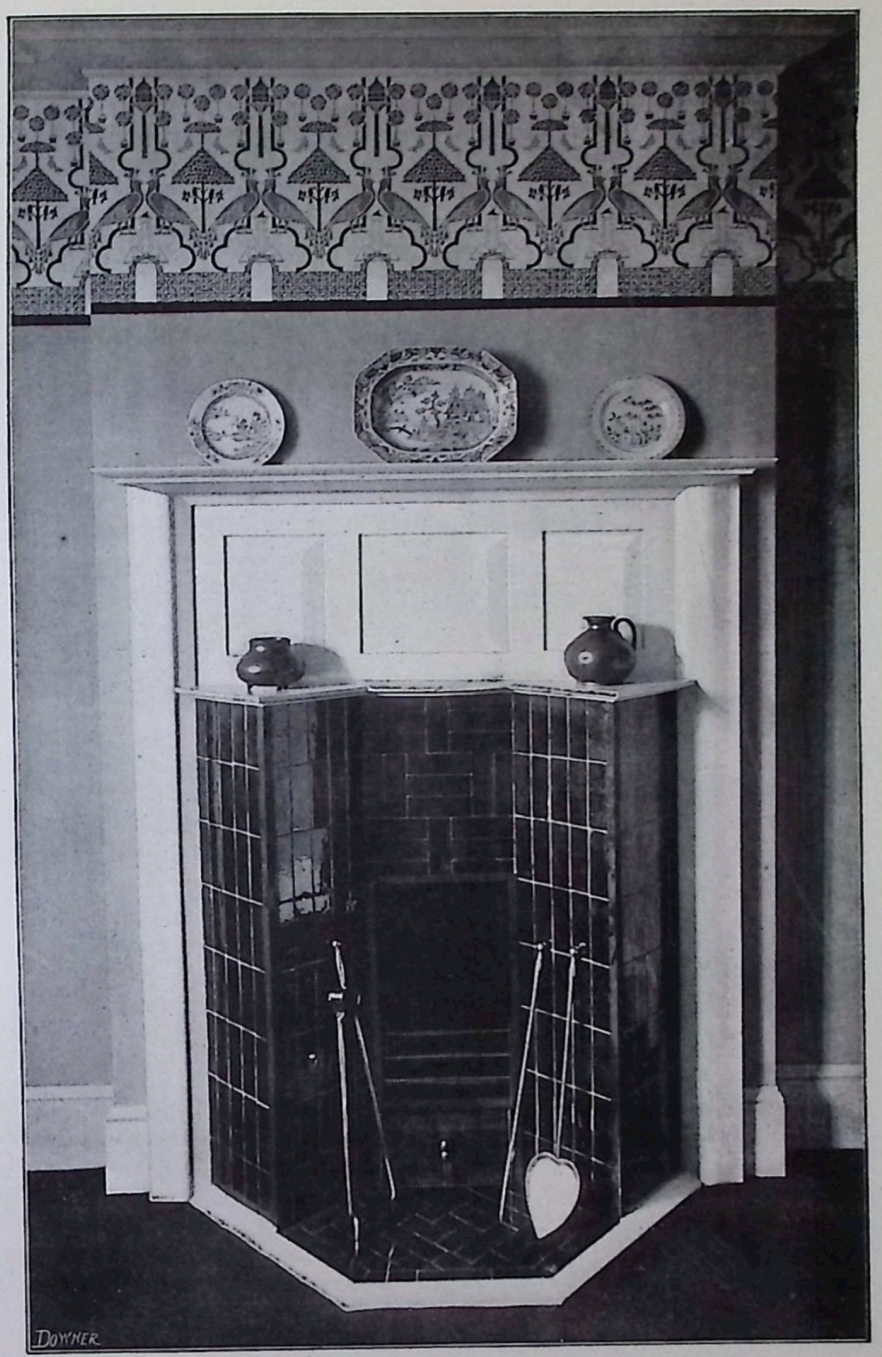
Among the art publications published in the German language I should like to call the attention of the English public to Herr Alfred Lichtwark's "Ubüngen zur Kunstbetrachtung" (Dresden, by Kuthmann, 1898). Alfred Lichtwark, who holds a prominent position in the art life of his native town, Hamburg, tries to give with these exercises lectures on art upon new lines. He introduces young people to the art galleries, and makes an analysis of every picture. But he does not speak of the history of art, and he pays no attention to the *anecdotique* of a picture. Only the effects of the colours and lines, the intentions of the artists, does he discuss. The effect of these exercises in Hamburg should be excellent.

Another new book on art is "Karl Rosner. Die dekorative kunst im 19. Jahrhundert," a manual which may be recommended to such as like to read a well-told account of the development of art and crafts in the present century.

W. Fred.

The Conversion of the Bedroom.

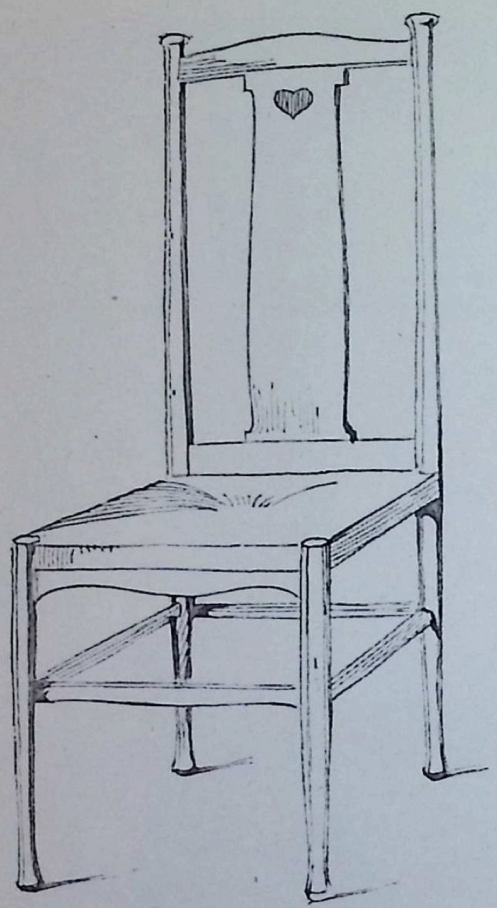
"Good wine needs no bush"—except to the uninitiated—but the furniture of the bedroom? That is another story, as Kipling might say. The advance that has been made in what, for the want of a better term, are called the applied arts, has done much for the "reception" rooms of our modern houses, but the bedroom receives attention only too occasionally. And yet it is a serious matter to contemplate the sleeping chambers of most modern houses—for those at least who are not able, as the French say, *dormir les poings fermés*. The usual room is known to us. A "bedroom paper" generally printed in few and bright colours upon material of a very inferior character, white painted furniture, "dimity" hangings, and a brass bedstead. This is the model half the land over, and we are thankful when it is at least unobjectionable. And yet a few have begun to consider whether this model is inevitable, and through doubt have arrived at truth. We have even got so far that an authority on the minor arts has been attracted by the efforts of one famous bedding establishment,



The Fire-place.
Designed by
Cecil Brewer.
Frieze by
Voysey.

and has recently published "A Note on Simplicity of Design in Furniture for Bedrooms, with special reference to some recently produced by Messrs. Heal & Son." Such, indeed, is the long title of this short treatise, and within the brown paper covers, Mr. Gleeson White makes many an intelligent remark, and has consented that they shall be reproduced in "Kelmscott" type so close to the blocks as almost to deceive the uninitiated that we are in full enjoyment of "the good wine" of the old woodcut page. The "note" is a somewhat elaborate effort at that simplicity which the furniture it describes has most successfully attained to. "Simplicity," says the writer of "the note" without warning, "has been said to be the final refuge of the complex. Nor is the statement really a paradox. To be simple in decoration is always to be in good taste, and, as a rule, to fulfil the intended purpose more satisfactorily.

"Where simplicity is gained without needless austerity, there can be little doubt but that it possesses a far more abiding charm than ornate decoration is likely to have, although equally well carried out. For years the bedroom has been

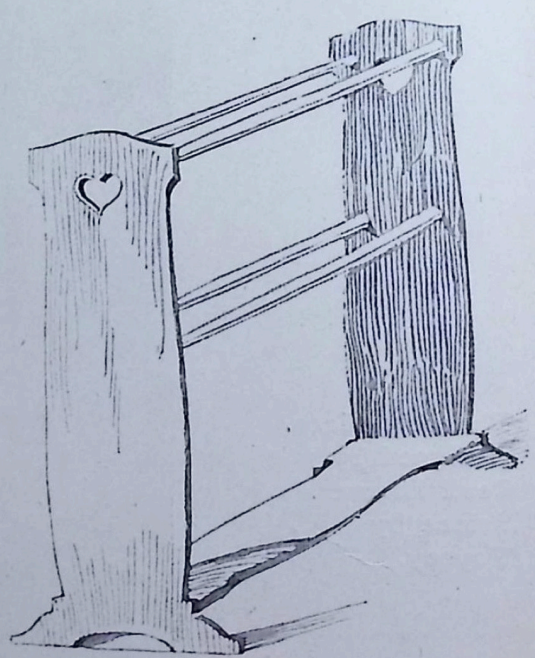


A Chair.
Designed by
Ambrose Heal, junr.

accepted as the one room in the house where simplicity was most important. Even the most debased collector of superfluous bric-à-brac, occasional tables, and other drawing-room pitfalls, is willing to leave the bedroom comparatively bare. This practice has been reinforced by the opinions of sanitarians and sentimentalists alike. But scant furniture and mere utility does not represent altogether what we understand by true simplicity, which should include something of far higher quality, and prove elastic enough to allow of comfort and comeliness, as well as the cleanliness which it usually proclaims as its chief, and is often its sole virtue.

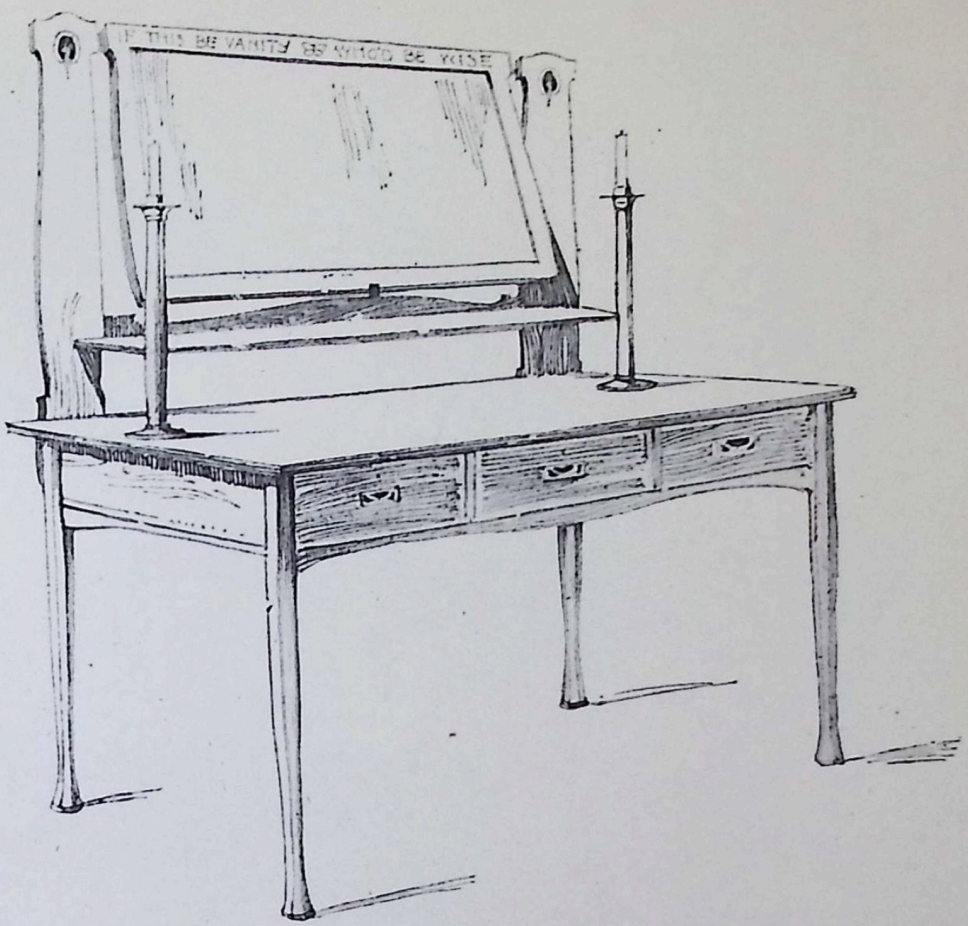
"The furniture with which this note is concerned may be safely regarded as typical of the simplicity which provides comfort and comeliness as well as cleanliness. More than this, it satisfies those who are interested in good design and honest construction. Without reverting to the quasi-Gothic style, all popular when Pugin and the mediæval revivalists were the leaders of taste, it accepts the true principles of that style, which many of the followers of those ardent crusaders against shams burlesqued in their anxiety to show the tenon of every mortise and the head of every nail.

"In short, the beauty which many of the pieces undoubtedly possess is due to well-chosen material, admirable proportion, harmonious design, and rigid economy of ornament. Without any wish to draw comparisons, it may be doubted if furniture so admirably fitted for its purpose and so good in design has ever been kept for sale in the ordinary way of business. Certainly not since the mahogany period of a hundred years ago. That designs equally good have been made to order for special houses; that here and there one can find satisfactory pieces in first-rate shops, is no doubt also true. Here are stock patterns in furniture adapted for people of moderate means, as well as for those who can afford to pay more. While some few items may, perhaps, be open to criticism,



The Towel Rack.
Designed by
Ambrose Heal, junr.

of the whole it is possible to speak with exceptionally warm approval. Had such things been exhibited by either professionals or amateurs at any of the exhibitions of the applied arts in London or the provinces, critics would have extolled them, and rated the trade on its indifference to the demands of the educated public by its omission to



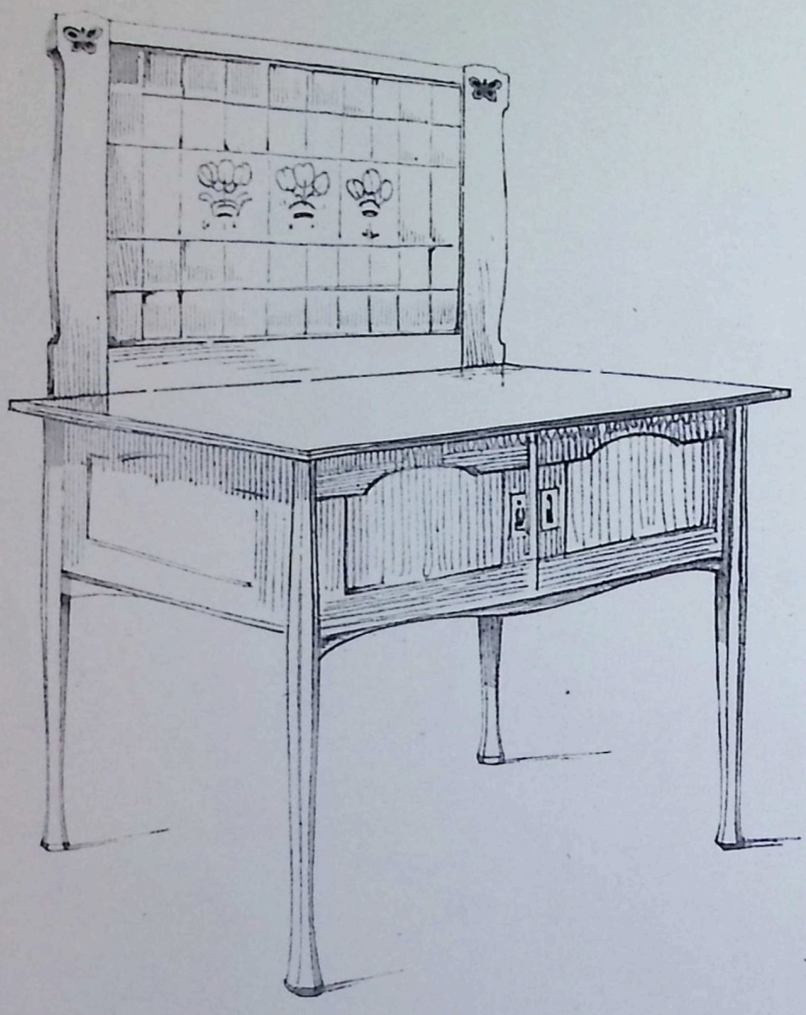
The Dressing-table.
Designed by
Ambrose Heal, junr.

provide such goods. Because they chance to be designed by a member of a firm of old-established manufacturers it would be grossly unjust to regard them as mere 'Tottenham Court Road' furniture. The phrase has grown to be a by-word; and it must be admitted that within the long thoroughfare there is still no little to justify it as suspect. But there is also much to remove the stigma. Unless a person is prejudiced, and will not be convinced, he must own that in a few windows in this locality, where furniture-makers have gathered together, are well-made, well-planned pieces of furniture that would not discredit an architect of established reputation."

So far we have quoted and followed the note-maker, but we pass on to the consideration of a specimen bedroom which Messrs. Heal have recently completed, and can be seen by any one. William Morris said in his blunt way one time that in the modern world enough attention was not paid to the arts of decoration and furniture—the minor arts, as he called them, which are the only ones in constant enjoyment. It is a splendid spectacle, William Morris, the Socialist leader, caring very much whether the world went to bed on an artistic couch or no. No one goes every day to a museum, nor every evening to the opera; but every one sleeps at night in a bed, and sees at every moment the hangings and furniture which are around him. The room, then, that Mr. Ambrose Heal, jun., has conceived is a tribute to the memory of the author of "An Earthly Paradise," and a good example of the effect of the recent æsthetic wave in England.

The decoration of the room itself gathers at once a modern note from Mr. Voysey's "Squire's Garden" frieze which surmounts it. The sun-dial, the peacocks, the clipped yews in blues and greens on a white ground, are probably well enough known to our readers for the fragment which we give to recall the delightful whole. The red-hawthorn hedge serves as dividing line between the frieze-filling, which is of blue, thus carrying on the tone of blue in the peacocks of the frieze and the stain in the furniture.

The window is "converted" into a feature

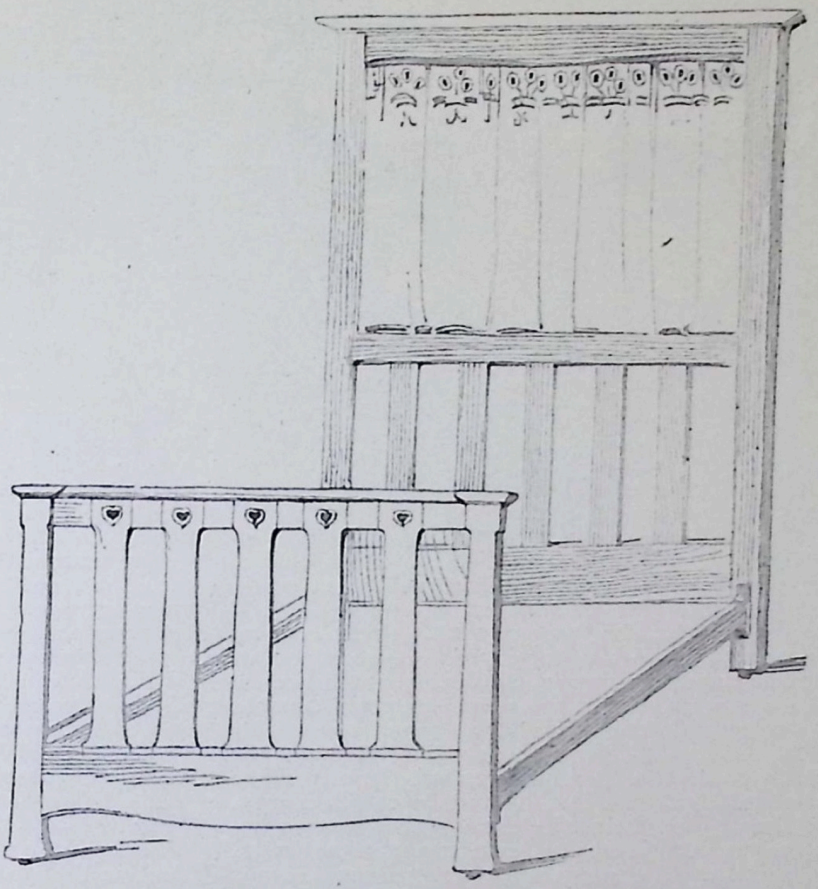


The Wash-stand.
Designed by
Ambrose Heal, Junr.

by a long leaded casement, high enough up in the wall to allow of the toilet table standing under it, which arrangement obscures the toilet table from the gaze of the unfortunate opposite neighbour. Who has not suffered from the unsightly backs of numerous "duchess" tables? The whole window is framed in with two tall pilastres, which reach from floor to ceiling, and is a pleasant feature both within and without. A false canvas ceiling is put in to lower the height of the room and to give better proportion, and the woodwork is painted white. The floor is covered with green felt to carry on the colour scheme, and Persian rugs are added to help on the colour.

So far it was decoration mainly, but the fireplace offered a difficulty and an opportunity. Mr. Cecil Brewer, the architect of the Passmore Edwards Settlement, is responsible for this, and has boldly set his buttresses angle-wise, as supports for the mantelshelf proper, using 6 inch by 2 inch green tiles, obtaining a pattern in the centre panel by arranging these "criss-cross" fashion. The hearth is laid with the same tiles surrounded by an oak margin, and the fire-irons are of polished steel made from designs by Mr. Voysey.

The general scheme of the furniture is fresh and reposeful in effect. The decorative value—a thing apart from the pleasure of mere form—is obtained by bright spots of pewter and blue inlay, thus obtaining a jewelled effect in place of ornamentation by means of the usual carving or marquetry. In the case of the wardrobe a special effort has been made to get away from the usually not over-pleasing proportion of this piece of furniture by aiming at a long, low shape, the total height being at eye level (5 feet 6 inches). This low top might form a good place for jars or books. The notion of "vanity" runs through the decoration, mottoes and inlaid peacocks and butterflies, and conventional peacocks' feathers. The main form of the wardrobe is two long pedestals flanking a good set of drawers with recessed cupboards above. The pedestals afford ample hanging accommodation, the doors being divided



The Bedstead.
Designed by
Ambrose Heal, junr.

into three long panels three inches wide. The head of these panels is chamfered elliptically, and directly under these small "heads" is the heart-shaped device, the ground of holly-wood stained blue and the diaper pattern of pewter. The handles are of brass silvered, and then oxidised to the colour of the pewter back plates, which are let into the woodwork "flush."

The legs of the toilet-table are octagonal on plan and slightly shaped, swelling to the centre. A shelf runs across under the mirror, supported by two candlesticks of mahogany, shaped and tapered as the legs, with pewter sconces. The glass is pivoted at *top* (not centred) and adjusted by means of a bracket fixed to the under-side of the glass frame. The supports to the mirror are inlaid with peacock, and the motto is as on the wardrobe, the letters being of pewter on blue ground, which shows out well against the rich colour of the mahogany.

The top of the washstand is of the same green tiles as are used in the fireplace, but with a mahogany margin. The back is of green tiles surrounding a panel of De Morgan tiles in greens and blues. The supports to the tile back are inlaid with butterflies.

The chairs are rush-bottomed with splat, heart-shaped holes in the centre.

The splats in foot end of the bedstead are decorated with heart-shaped devices as in the wardrobe. The head is 5 feet 6 inches high, the head-cloth being of blue linen appliqué with conventional pattern in dyed linens in which poppies—indicative of sheep—green leaves, a broad band of red, a suitable motto with white lettering are the details. This appliqué work has been admirably executed by Miss Margaret Quennell.

The room is to be completed by a small fireplace settle, an elbow chair, relieved by a little inlay, a gate-leg table in the centre of the room, and a long "cheval" mirror hung on the wall (frame inlaid slightly) as there is no mirror in wardrobe doors.

It is a remarkable room, testifying to the taste no less than to the ingenuity of Mr. Heal. A small room, perhaps, but artistically a great success.

THE PROCEEDINGS OF THE SOCIETY OF DESIGNERS 1898

DESIGN FOR WALL PAPERS.

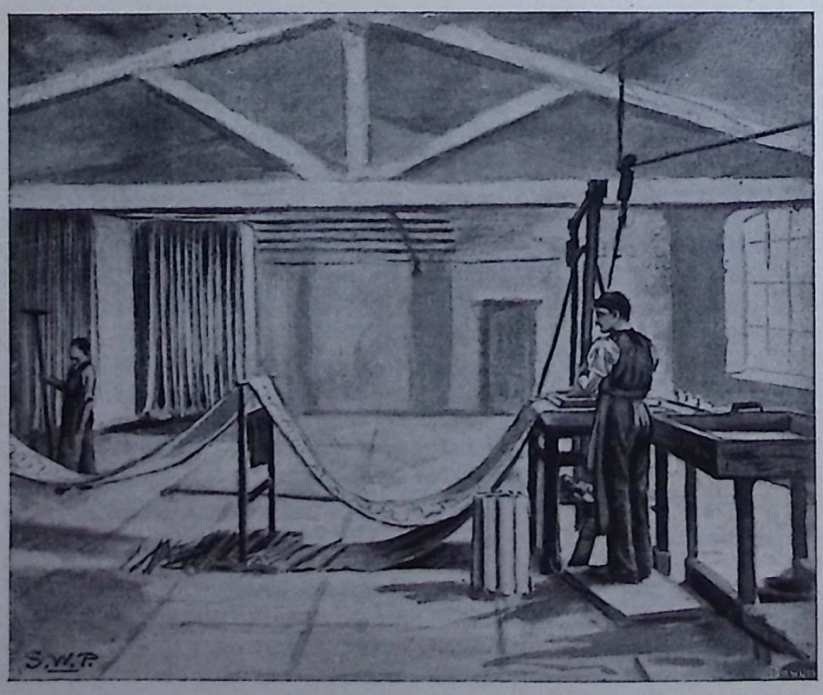
SECOND PART.

PRINTING PROCESSES.

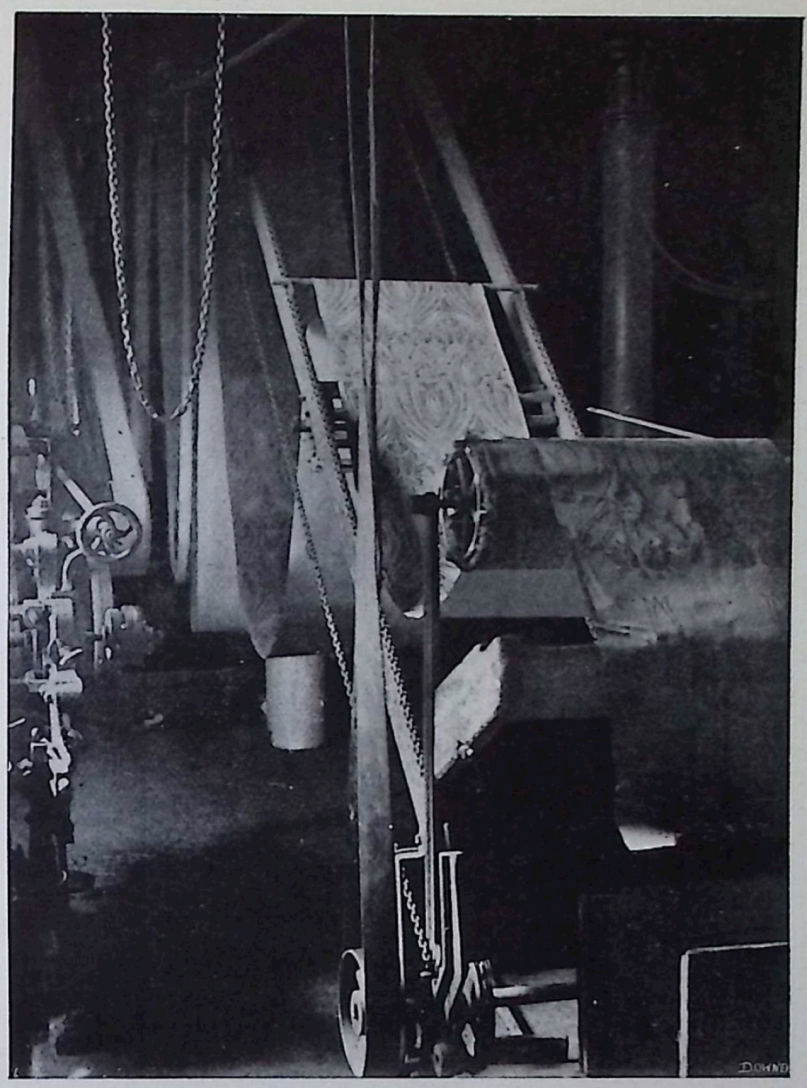
Paper read by Mr. Stuart W. Proverbs, Vice-President of the Society of Designers.

1st.—Hand printing by means of blocks. The first step in this process consists in tracing the design on oiled paper by means of a small brush and a kind of lithographic ink; from this tracing rubbings (one for each colour in the design), are made on the deal blocks used by the printers. These blocks were formerly faced with pear-tree wood, on account of its extreme suitability for print cutting, but at the present time a good quality of this wood is rarely obtainable, and sycamore, although much harder and more liable to split, has practically taken its place. Through the tracing on the block the print cutter, by means of the knife or chisel, cuts into the wood some ¼-inch or so, and then by the help of various shaped gouges, removes the wood in the intervening spaces of the design, so as to leave the pattern in flat relief; if the design is a "positive," the background is cut away; if a "negative," then the shape of the design itself is removed, leaving the background for printing surface. Where very fine lines have to be left standing up it is customary to drive in copper ribbon, which is filed, and bent to the required shape over a vice. Of course the more fine lines, the more metal used, and consequently the heavier and more expensive the block becomes, so in mercy to the printer, if for no other reason, put in your design as few fine lines as possible, for the weight of a heavily-coppered block is a serious strain upon him; besides, so many lines in metal give to the work an inartistic, wiry look, therefore keep your line bold enough to be cut in wood. Finally, at the corners of the block, small pins are placed to enable the printer to join up the pattern. After the block leaves the cutter's hands, it has to be brushed over with oil or other substance to enable it to resist the action of the hot water used in the washing necessary after each printing.

The printing table in the modern pattern is of iron and provided with a vertical shaft, to which is fastened a pole coming down almost to the level of the table; underneath the table is a lever, this when pressed down by the foot raises the upright bar which forces down the attached pole on to the block, thus giving the requisite amount of pressure. At the right-hand side of the printing table and level with it stands a square box on an iron frame; this box, which is shallow and either coated with pitch or lined with lead, contains an exceedingly nasty mess of paper, gum, water, etc., a mixture technically known as "slush"; this is covered with waterproofed canvas and forms a springy surface on which the woollen sieve is laid. The printer takes a roll of previously coloured ground, and draws it across the printing table; a youth called a "tear boy" paints the woollen sieve all over with colour, in which the printer dips the block; this of course picks up the colour on those portions left in relief; he then lays the block on the paper, and gets the necessary pressure by



Sketch of Block-printer at Work.
Stuart W. Proverbs.



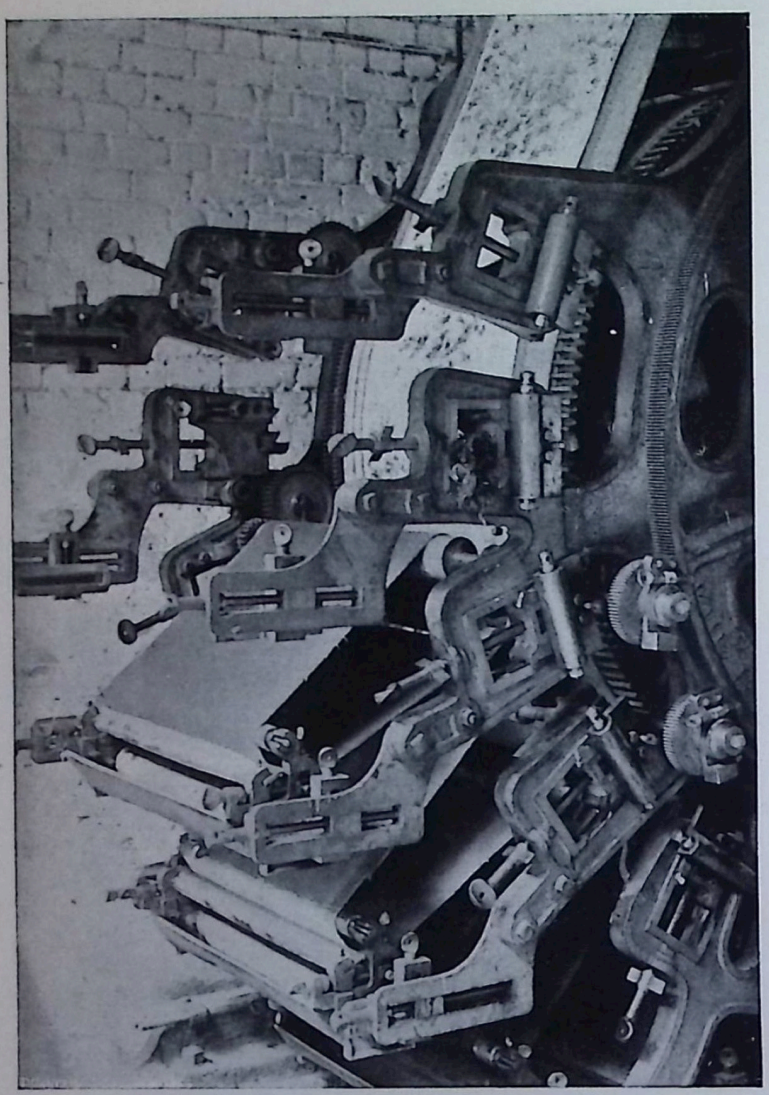
Hanging-up Machine at Work.

means of the lever. In the succeeding impression the two pins placed at the top corners of the block are laid on the marks made by the two bottom pins in the former impression, thus ensuring correctness in the join. In this process each colour is printed separately and allowed to dry, so that successive colours fall upon a dry surface.

This is practically the whole method, which is repeated until the 12-yard piece is printed; it is finally hung up to dry and then re-rolled.

2ND.—MACHINE SURFACE PRINTING.—The preliminary steps, as to tracing, etc., are exactly the same as for block-work, with of course the exception that wooden rollers (through the centre of which runs a long iron spindle) are used instead of flat blocks. In machine-roller work there is practically no cutting as in the case of blocks, but instead, the following method is generally in use. The wooden rollers are first of all covered with paper to the height in which the pattern must be in relief, and it is on this paper that the tracing is rubbed; through the lines of the tracing copper ribbon is driven (to form a thin outline of the pattern) until it is firmly embedded in the wood and flush with the surface of the paper; the paper is then picked out with a suitable tool and the copper outline remains. The pattern is then filled in with very hard felt firmly cemented to the wood; so the relief is formed of felt edged with thin copper; the roller is finally filed over in the lathe to secure a smooth even surface, and after running for an hour or so in sized white it is ready for the printing machine. I should state that as far as possible only the exact shape of a colour is cut; so that where there is more than one print the underneath roller is so cut out as to allow the next print to fall upon the dry ground. In machine-work all the colours necessary to a design are printed at once, and each colour except the first falls upon the wet edges of the preceding print; it is for this reason that thin lines or very small details, for which it is impossible to "cut out" in the underneath roller, fall upon a wet surface and thus become blurred in the printing. This is a point worth remembering, for if there are many fine lines, etc., in your design it will certainly make the printing "messy."

In colouring grounds for printing upon, large reels of paper, containing about 80 yards each, are placed in the grounding machine. This consists of a large drum round which the paper passes, a colour box or well in which runs an endless sieve for transferring the colour to the paper, and several long flat hog-hair brushes pressing against the drum. The paper passes in succession the colour box and sieve and then the

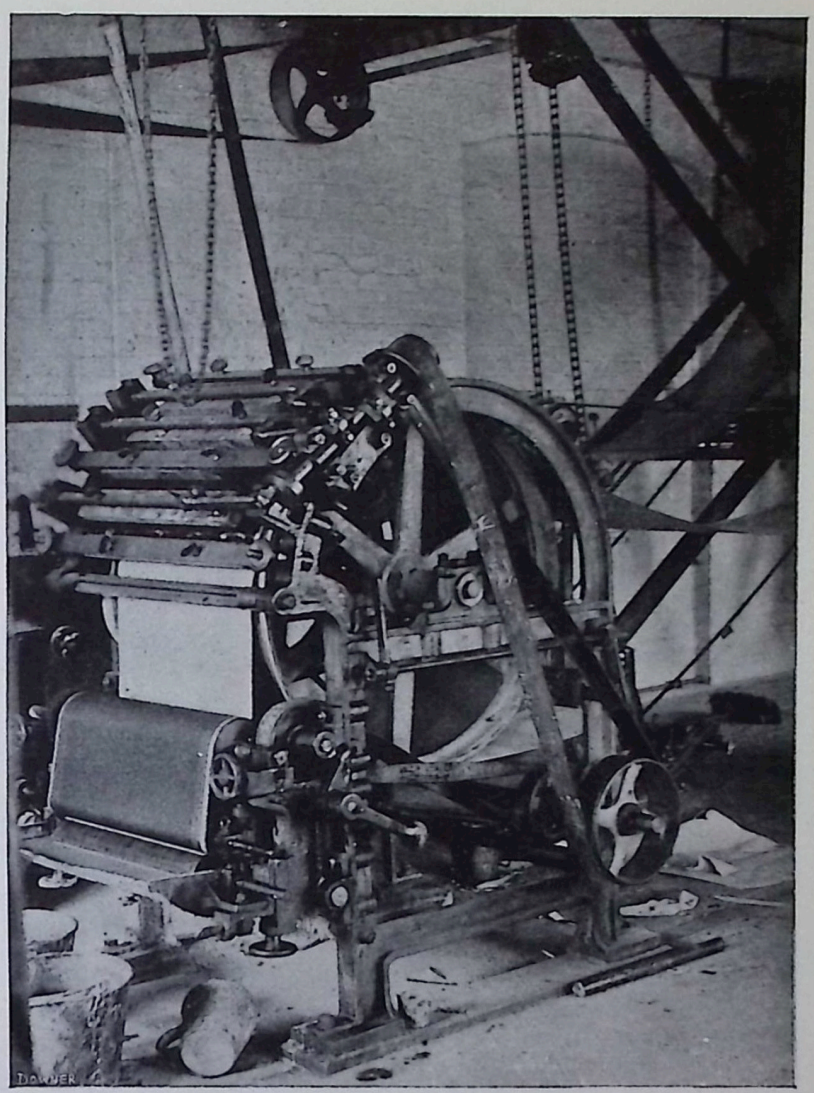


Part of a Twelve-colour Machine, showing "Sets" and "Rollers" in position.

brushes; these, by means of an eccentric action are kept moving to and fro so as to give an absolutely smooth even surface to the coloured ground, which now passes over winches on to the hanging-up machine to be dried.

This hanging-up machine is worth describing. Immediately in front of the grounding machine an upright box is placed, it is a little wider than the paper, and is intended to hold the sticks or laths used for placing under the paper while it is being carried through the drying room; from the foot of the stick box two long wooden slides are inclined at a suitable angle to the ceiling of the shop, and are furnished with endless chains pulled round by toothed wheels; the chains have pieces of brass projecting on the upper sides and arranged so that in passing under the stick box they carry away the bottom stick; this in passing up the slide is placed under the wet ground, which is then carried upward by the stick resting against the brass stud until it reaches the top of the slide, and is here thrown forward on to the lines (or long wooden rails), suspended from the ceiling and running the whole length of the shop; these lines are also supplied with moving chains which carry with them the stick supporting the fold of coloured ground. This process is automatically repeated, and in a very short time fold after fold of paper is pulled along by the travelling chains until they reach the end of the shop, where another machine is placed for re-rolling (or *beaming* as it is called) the now dry-coloured grounds. The drying is effected by steam-pipes lying on the floor and immediately under the wet folds of paper.

Printing machines are of varying capacity from two to twenty colours, but machines for more than fourteen colours are very rarely used. Round the large main cylinder of the machine are placed whatever number of rollers are necessary to form the pattern; between the cylinder and printing rollers the paper is pulled tightly and the rollers are set up against it; a sieve of felt (stretched on light brass rollers) transfers the colour from a small trough or well on to the raised up portions of the printing roller, and this in revolving discharges the colour on to the paper; so, in running from the reel round the drum the paper passes successively, each roller carrying its proper colour. The printed paper is then conveyed by a continuous blanket or by winches to a hanging-up machine identical with that previously described. When the printed paper, travelling continuously, reaches the end of the drying room, it is either beamed, or measured off into 12-yard pieces by the rolling-up machine; the drying room (which is say about 120 to 150 feet long) being



Grounding Machine, ready to start.

kept at a temperature of from 80° to 110° Fahr. After the paper is rolled up, the gilding or embossing takes place when necessary.

3RD.—SANITARY PRINTING.—Upon receipt of the drawing, which must be technically correct in every particular as to size, number of colours, method of blending, etc., it is sent to the photographic studio, where a full-sized photograph of the design is taken and as many prints are produced as there are number of colours to be engraved. The number of colours is usually about four, but may be from one to eight, according to the desired effect; perhaps a simple light and shade pattern in one colour, or a rich and varied effect in six or eight colours; but very rarely more than seven colours are used. The photographs are then transferred to the copper cylinders and taken to the engraving department, where engravers skilled in the reproduction of colour effects are employed to outline the design on the cylinders with a graver. These rollers are then stippled over with punches of the proper size and shape to get an exact representation of the design; the first stippling, a mere dusting, is carried (except in the lights) everywhere in the lightest shades and all over the darker portions also, the second stipple is punched from the darkest tones to the edge of the middle tint, and the third stipple is used in the dark parts only; so you get three depths of tone, and a light which is formed by the burnished surface of the copper. Of course, as the deeper the stipple is the more colour it will carry, it is possible to have a fourth depth, but in practice this is found to hold too much colour, the extra depth obtained by a fourth stippling being apt to cause a "flooding" or squeezing-out of the colour in consequence of the pressure required in printing. After the engraving is finished, the rollers are burnished, and are then ready for the printer. In the printing shop costly machines, specially constructed of great strength, to withstand the enormous pressure requisite in printing, and varying in capacity from one to eight rollers, are under the constant surveillance of capable printers; the rollers having been carefully placed in position, the next step is to fill the colour boxes which supply each separate roller with the proper colour. The work of colour mixing (requiring a great deal of skill) is of course done in the mixing shop, where mills are used to bring the colours to a proper degree of smoothness and consistency.

The colours are of finest quality and are ground in a mixture of resin and naphtha. After the boxes are filled with colour, the machines are set in motion and as each roller revolves in the box it picks up the colour

Embossed
Wall Decoration.
Designed by
Stephen Webb.

By permission of Messrs. Jeffrey & Co.)

and transfers it to the paper which runs from a reel placed at one end of the machine and passes between the rollers and the large drum; the now printed paper is carried on to the drying shop, where a very high temperature is necessary. After drying until all stickiness has disappeared, the paper is re-rolled and cut up into 12-yard lengths and is ready for the market.

It will be seen from the foregoing remarks that the whole method of production is a very costly one, and necessitates the utmost care and watchfulness throughout the whole of the work.

Of course there are many processes in wall-paper making which are more or less of the nature of trade secrets, but the methods which I have endeavoured to describe to you (in as clear and simple a manner as the subject will allow) will give you some idea of the intense interest which is inseparable from the manufacture of and designing for wall-papers.

On the conclusion of Mr. Proverbs' paper there ensued a most interesting discussion, in which Mr. Stephen Webb, Mr. Metford Warner, Mr. Philip H. Newman and others took part.

REGISTRATION OF DESIGNS.

THE attention of designers should be directed to the proceedings of the Select Committee of the House of Lords on the Copyright Laws, which has just concluded its labours for the Session. A large share of the deliberations of the Committee has, of course, been given to the question of literary copyright; but on July 7th Mr. H. T. Wells, R.A., was a witness, and testified to the unsatisfactory state of the law as regards copyright in pictures. In his evidence Mr. Wells stated, in answer to the chairman, that artists "desired that from the first moment the artist put his pencil to the paper in the drawing he produces, whether finished or unfinished, there shall be a copyright. . . . . There is no question as to copyright until there is an infringement. Anything that can be infringed or pirated must

be in a state that deserves copyright." Designs must necessarily be on a rather different footing to pictures as regards copyright, and there are very probably various kinds of protection needed in the many different classes of design for applied art, but there is much in these remarks of Mr. Wells which applies with equal force to the work of the designer, and it behoves designers, many of whom think the present state of the law to be very unsatisfactory, to consider the question carefully, and to make up their minds as to the exact nature of the protection they require. The designer's production differs from the painter's in that its value very often lies almost entirely in the *idea*, the execution being of very much less importance, a fact which makes it the more difficult to accord him complete legal protection. But it will have to be done; for all will admit that the person who should receive the most careful protection of the law is he who is in the greatest danger of being robbed.

The practical impossibility of designers themselves registering every one of their designs as produced is demonstrated by a glance at the official regulations as to registration. "Three drawings or photographs must be sent with each application"—How can we afford the time? "Tracings cannot be received," and "The protection afforded to a registered design is restricted to the particular class or classes of goods in which the design is registered"; or under certain conditions, "the same design may be registered in more than one class. In such case a separate application, together with *three representations*, is necessary for each class." And it may be incidentally remarked, a separate fee is also necessary for each class.

This is, we think, a grave shortcoming from the designer's point of view. We sell a design for a wall-paper, and the wall-paper manufacturer, on publication, registers it as such. The cretonne manufacturer next door may, if he choose, take the design immediately on publication, and produce it on his own material, which is in a different class, and sell it as "So-and-so's" design. The designer then has not only the pleasure of knowing he is providing designs gratis, but he may also have been convinced from the beginning that the design, which he considers very good as a *wall-paper* design, is very much the reverse and entirely unsuitable as a *cretonne* design. I suppose that for the damage done to his reputation the lawyers will say he has his remedy in the High Court, but the High Court is not, it is hardly necessary to say, quite such a happy hunting-ground for the designer as it is for the lawyer.

If designers are to register their designs themselves, a very much simpler form of registration is necessary, for as we have said it is practically impossible, under existing conditions, for the designer to register his design in all the classes; and the manufacturer, who buys it for a definite purpose, can hardly be expected to go to the trouble of protecting it in classes in which he has no interest, although we have heard of some cases in which a friendly coalition between manufacturer and designer has been productive of very satisfactory results. We throw out these remarks quite tentatively, and shall hope to return to the subject later. The Committee on the Copyright Laws decided, on July 16th, to report the evidence as far as it had gone, and to recommend that they be re-appointed next Session. It is a question which should be of the very greatest interest to designers and their manufacturers, and we shall be glad to hear their views on it in the meantime.

THE Secretary of the Home Arts and Industries Association writes to us:—"Your notice of the Home Arts and Industries Exhibition called attention to the fact that the carving done by Fred Craft, for which the silver cross of the association was awarded, was executed at the School of Art Wood-Carving, South Kensington, and not at one of the Kent County Council Classes, as the Judges understood from the filling up of the label, for which the Secretary of the Kent County Council was responsible. As the School of Art Wood-Carving is a regular training school, and work from there is not eligible for exhibition, the Council have been obliged to cancel the award. The Council fully exonerate the School of Art Wood-Carving, who had nothing to do with the sending in of the work."

FRENCH AND ENGLISH ART AT THE MANSION HOUSE.

REFERRING to the banquet given by the Lord Mayor in the Egyptian Hall on July 23rd, "in honour of French and British Art," where British art was "personified," as the "Daily Telegraph" puts it, by the President of the Royal Academy, and others, a correspondent writes:—

"In what way, apart from national *kudos* and educational influence, can the nation be said to have benefited by any, or all, of the work done by painters, R.A.'s, or otherwise? Even architects and sculptors do not benefit the imports, etc., etc., or add to the national wealth or prosperity. Why, in the case of Phil May or Harry Furniss, the claim becomes ridiculous. British art can only be adequately represented by the inclusion of those who devote their energies and great abilities to investing with beauty and increasing the value of the *Commerce* and *Manufactures* of the country. As I have said so often before, and repeat again, this wilful and deliberate neglect is absolutely criminal in those who know, and is tantamount to Canute's futile attempt to stay the sea. The great tide of public knowledge of facts is not to be stemmed by the Royal Academy or any other body; it must and will roll on, gathering greater power as it progresses. It is APPLIED art, art for the million, which must triumph at last over the fine arts, which serve but to fill the pockets of 'corners' and individuals. The picture dealer enriches himself at the expense of artist and public alike. The nation has not a 'look in,' for, after all, there is too little fine art, be it portraiture, figure, historical, or landscape that is worth being preserved as such.

"This jealousy of design, as applied to manufacture, is due in a great measure to ignorance and the result of the bitter disappointment felt by those—and how many of them there are—who have essayed design and failed ignobly.

"In the City of London, the centre of commerce in England, the centre of manufacture for the world, English art has been honoured, and that which has made the existence of such a city possible—Design—has been utterly ignored. The Society of Designers is an existing fact, representing the interests of designers and seeking to maintain and uphold the best expression of their art; and yet no official recognition is accorded it—from ignorance possibly. But it matters very little. The voice of Design will speak trumpet-tongued; and when that day arrives let there be no humbug, no attempt to explain away facts

Higford Burr
Memorial Window.
Designed by
Philip H. Newman.

The Government, the art circles, and the representatives of commerce and manufacture—either with or without intention—have worshipped the gaudy plumage of the peacock and praised its song, while the lark at Heaven's gate sings on unheeded."

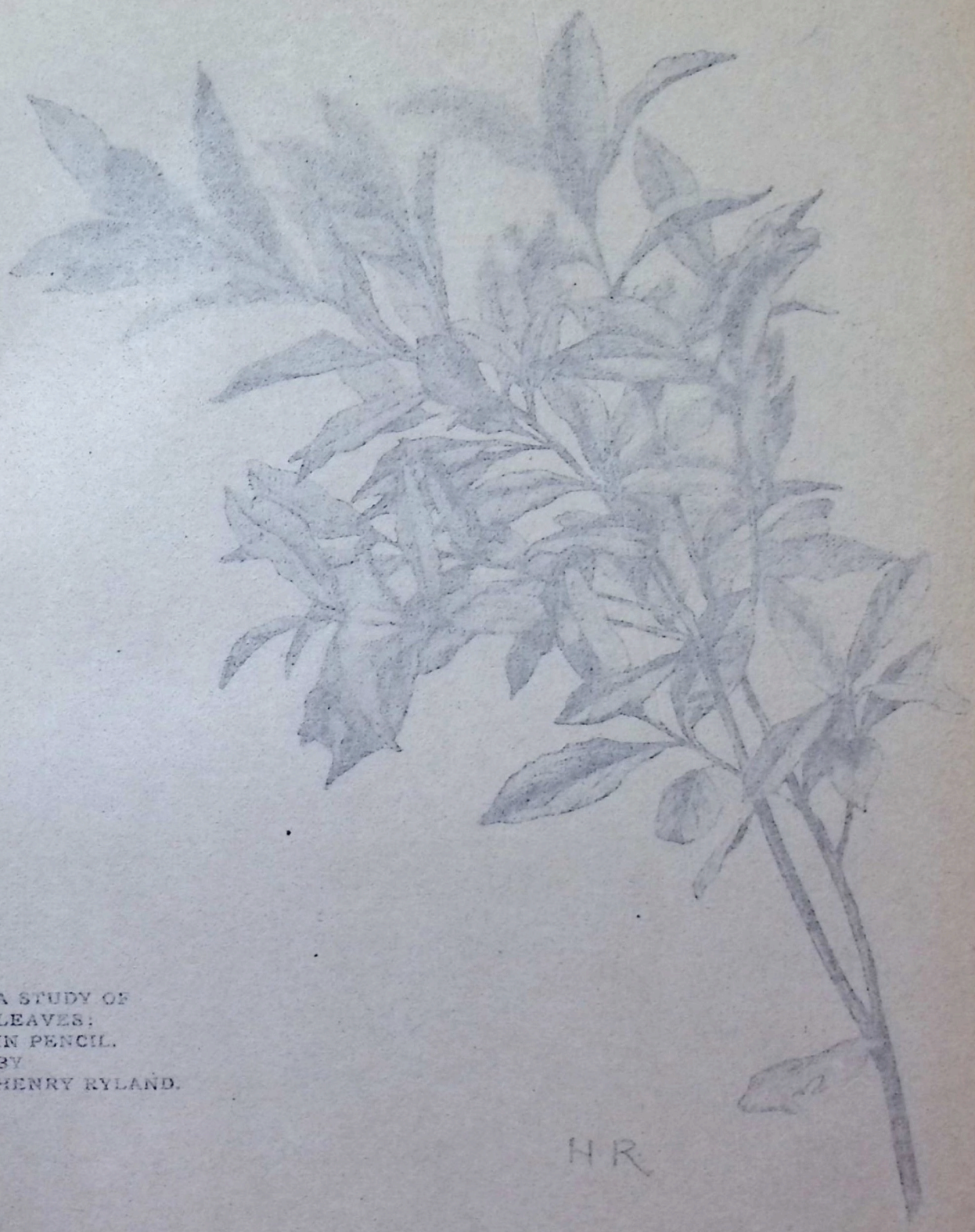
Y Y Y

COMPETITION FOR PLAYING CARD DESIGNS.—The Worshipful Company of Makers of Playing Cards offers the "H. D. Phillips prize" of £5 5s. for the best special design for the backs of playing cards, intended for presentation by the Company to its guests at the banquet of the master and wardens in November next. Two other prizes of £3. 3s. and £2. 2s. respectively are offered by the company for the two next best of such designs. The designs must be of the size of an ordinary playing card, and are to be in colour, and such as can be reproduced effectively in not more than six printings. The arms of the company are to form a portion of the design. Designs must be sent to W. Hayes, the Clerk of the Company, Guildhall, London, E.C., not later than the 27th September next.

We give an illustration of Mr. Philip H. Newman's cartoon for the window recently erected in Aldermaston Church, Berkshire, to the memory of the late Daniel Higford Davall Burr, Esq. The unusual subject, that of Adam naming the beasts, was deemed appropriate, as the late Lord of the Manor of Aldermaston was remarkable in his affection for animals, and to such an extent, it would seem, as to justify the donors of the window in employing Mr. Burr's portrait in this instance in the personification of our first parent.

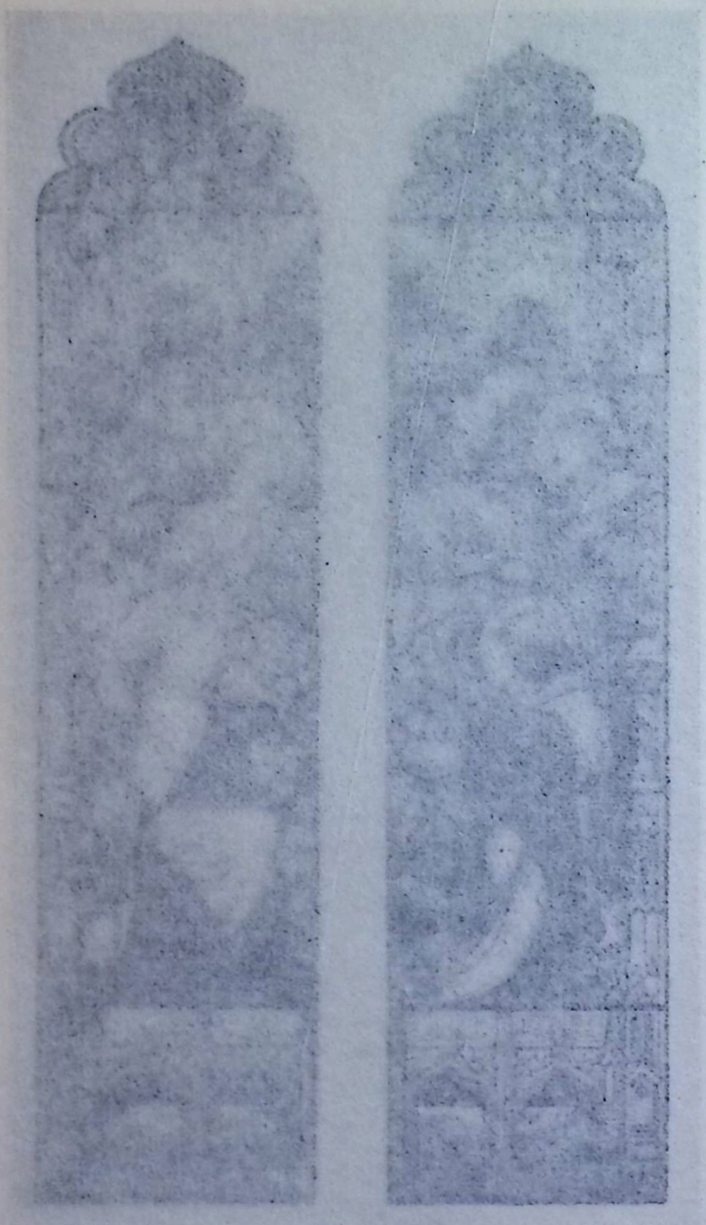
Angels are represented bringing in the animals, among which, of course, for symbolic purposes, are prominent the lamb, the dove, and the evangelical emblems, *i.e.*, the lion, bull, and eagle.

The domestic animals are, however, scarcely less conspicuous, place being given to the horse, the pig, and the necessary, though we doubt at that time, entirely harmless cat. The designer has looked at his subject from both the Christian and the traditional point of view. Adam is, therefore, shown caressing that detestation of the Semitic race—the dog, Mr.

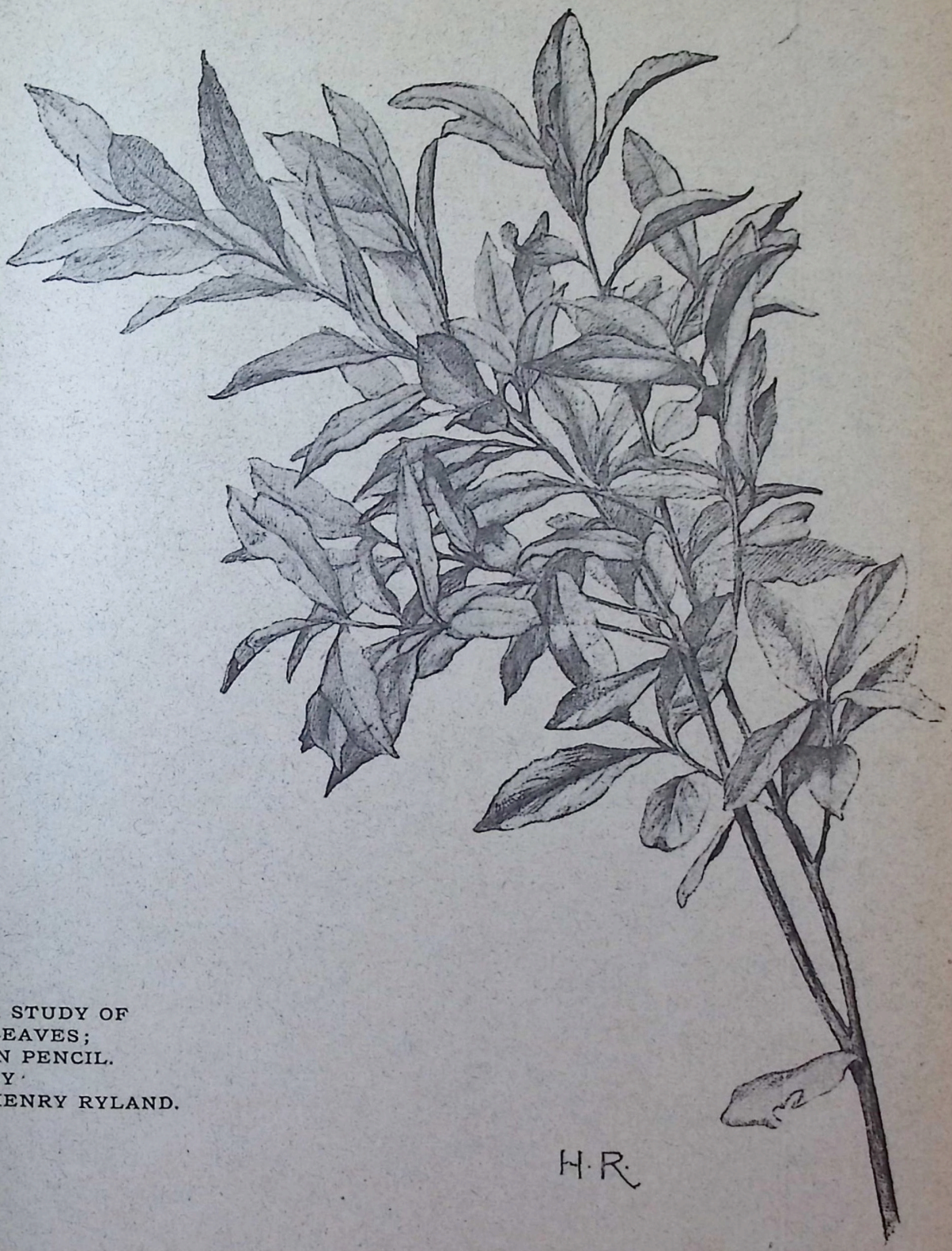


A STUDY OF
LEAVES:
IN PENCIL.
BY
HENRY RYLAND.

The Artist



Higford Burr
Memorial Window.
Designed by
Philip H. Newman.



A STUDY OF
LEAVES;
IN PENCIL.
BY
HENRY RYLAND.

Newman considering that, as the dog has been the faithful follower of man from almost the earliest times of which we have any trace, he is entitled to a high post of honour in such a group.

We suspect that, throughout this design, the artist must have been not a little influenced by Coleridge, and must have often heard ringing in his ears—

"He prayeth best who loveth best," &c.

Those animals which have a sinister significance have not been omitted. Pride, as the peacock, plays an important part in a comprehensive scheme, wherein suggestions of impending wickedness and mischief are adequately typified in the forms of the serpent and the monkey.

We don't know whether Mr. Newman had visions of a pre-Adamite world in stained glass when he was designing the two lower panels canopied to harmonise with the upper part of the window, but they are delightfully naive and quaint: they seem ingeniously devised to find space for the smaller fry—birds, fishes, rodents, etc., besides a very business-like looking crocodile. All, however, are not contained, but overflow on to the canopies and shafting, which are invaded by a variety of insects and nameless creeping things, giving the design that busy character found in fine mediæval work, and the sense of humour and grotesqueness which is also ever present.

The colour scheme of the window has been developed on the plan and with the feeling of the late fifteenth century glass, white and yellow stain being largely employed, and with a success that such a treatment always ensures.

It is satisfactory to have to record that this original work adorns one of the most interesting churches in Berkshire, recently carefully and reverently restored, and wherein, it will further interest our readers to learn, Mr. Newman has found and has been instrumental in preserving several ancient wall paintings.

APPLIED ART DESIGN AT THE ACADEMY.

WE are not accustomed to seeing much effort made by the Royal Academy of Arts towards a proper justification of its splendid title, and the world of art has accepted the fact that the annual exhibition at Burlington House is *not* the place to look for design for applied art. Yet applied art designers will be interested in a brief summary of those exhibits at this year's "Academy," which are all the representation there made of their great profession.

There are nine galleries, including the largest, devoted to oil paintings, two rooms to water colours, one to black and white drawings, two to sculpture, and one, a very small one, to architecture. In this last room are found all those exhibits which can fairly be called designs for applied art.

Stained glass is the art which is most strongly represented, and for this there are shown some dozen or two scale designs, mostly slight, "touchy" sketches, but some showing power and knowledge of the material, among which we may mention a scale design for a large window by William Aikman, which is rich and effective, and although only in scale is evidently workmanlike and conscientious, not merely a sketch "to obtain the order." It is regrettable that these exhibits should all be to scale; designers—even if not on the great Hanging Committee—know the practical impossibility of making a satisfactory design less than full size. We noticed one exception, a full-sized cartoon for a small window, which the designer—was it with the aim of reaching "exhibition pitch"?—has treated as a fancy water colour drawing.

Of "designs for interiors" there are plenty, these, however, come rather under the heading of architecture than of applied art; and a few "decorative panels"; but what for? Any one, even a school of art student, can "fill a space."

There are two or three very "every-day" designs for wrought iron, a "decoration of a pianoforte," which we found rather difficult to understand, and a design for a table—the only bit of furniture design we saw—which is really much too original. Mr. Gwatkin sends a frieze, only a small one, or perhaps—the design is "skyed," and difficult to make out—merely drawn to half-size to meet the regulations of the exhibition. A design for a cross, by Reginald Blomfield, is a real design by a man who knows his materials, and our old friend, A. F. Brophy, sends, not one of his masterly designs for manufacturing purposes, but an architectural design for a "chimney-nook."

Would the proposition that applied art design have a room to itself be considered altogether too revolutionary? Of course, it might be retorted, and with some show of good foundation, that it rests with designers to send their works in larger numbers, and, we may say, to lay themselves open to being the happy recipients of such scant mercy as is often shown by the professors of the *fine* arts to the humble workers in the *minor* arts; but if only we might look for some action on the part of the Academy itself, what a gracious effect such official recognition would have!

SOCIETY OF ART MASTERS' ANNUAL DINNER.

THE annual dinner took place on July 27th, at the Holborn Restaurant. Mr. Walter Scott (Norwich) presided, and among those present were Sir J. F. D. Donnelly, K.C.B., Sir Thomas Wardle, Mr. T. Armstrong, C.B., Mr. Alan S. Cole, Mr. S. J. Cartlidge, A.R.C.A., Mr. J. C. L. Sparkes, A.R.C.A., Mr. J. Brenan, R.H.A, and others. Sir John Donnelly, in responding to the toast of "The Honorary Members," proposed by Mr. East (Dover), referred to the successful labours of the Department of Science and Art in relation to art education, and to the cordial feeling existing between the society and the department. He expressed a belief that the operations now initiated under Clause VII. of the Science and Art Directory would tend to a closer and better relationship between art schools and local educational authorities, and, in terminating a happy speech, spoke with feeling of his approaching retirement, and the sincerity of his interest in the welfare of art schools, and the promotion of art education.

Mr. Armstrong, replying to the same toast, said that though of necessity the mouths of the department's officers were closed as regards meeting criticism, he thought it a gratifying circumstance that, unlike other Government departments, the Department of Science and Art had a clear means of showing to what purpose its vote is expended by the National Competition Exhibition. This year's show fully justified the efforts

of the department's schools, and was the admiration of visitors from other countries. He was pleased to say that one art official from the Continent had applied to have the exhibition sent over to be shown in Austria.

Mr. Cartlidge, who also acknowledged the same toast, commented upon the rather indifferent feeling manifested towards the results of the work of the art schools, and suggested that an international competition and exhibition would open the eyes of many to the great superiority of British school work in comparison with that of Continental schools.

Mr. Sparkes, responding also to the toast, alluded to his retirement from the principalship of the Royal College of Art, and said that the imparting of sound instruction in art had, in past days, been full of difficulties, and that no doubt equal difficulties would arise in the future. The successful meeting of these difficulties depended upon the efforts of the art masters of the nation. Sir Thomas Wardle, responding for "The Visitors," spoke of the influence art schools had exerted upon silk decoration. Mr. Alan S. Cole proposed in fitting terms the toast of "The Society of Art Masters," with the health of the Chairman, which was responded to by Mr. Walter Scott.

ABOUT SMOKING.—Some one said the other day that the use of the knife, instead of good old English fists, among lads and boys in this country was alarmingly on the increase. We hope the day may never come when such un-English practices become rooted among us. There is another sign of the times and of the easy intercourse between England and the Continent, and that is the smoking of cigarettes. Why, even the country ploughboy has taken to the practice. It is a pity. Cigarette smoking is injurious—there is no doubt about it. Pipe-smoking is the least hurtful form of consuming tobacco. It has but one point to be feared as dangerous, viz.: the burning of the tongue. Many artists work all day long with a pipe in their mouths, and they all tell the same tale—the tobaccos are too hot. Something (saltpetre possibly) is put in, which has a fiery action. We have lately come upon a tobacco called "Hill's Badminton Mixture," which has a capital flavour and is about the coolest thing possible to smoke. It is worth trying, at any rate. They sell it in tins, so that it keeps well. No doubt the reason why cigarettes have gained ground so much is because they can be puffed and thrown away easily. You see the railway porters snatching whiffs behind the signal-box. We are sufficiently old-fashioned to feel sorry about it.

"PICTURE-RESTORATION" is the name of a little pamphlet that deserves to be noticed. It is written by Mr. W. M. Power, who is himself one of our best and most reliable practical men in this very ticklish line of work. He tells us that the pictures by those painters who used much bitumen—Reynolds, Laurence, Landseer, for instance—and which therefore crack badly, can be immensely improved by a lining. This draws the cracks together until they are scarcely visible. But we need not go further into the matter, for Mr. Power will, if desired, do the necessary restoration in the owner's house, where the whole process can be seen. There is some very useful advice in these pages on how to *keep* pictures in condition, about which too little is usually known. Mr. Power's own premises in Queen Anne's Mansions, Westminster (they are really in York Street) are well worth visiting, if only for the sake of his own beautiful collection of pictures, which include examples of John Phillip, Cotman, Crome, Constable, Rembrandt, Reynolds, Nicolas Maas, John Linnell, and the only known example in England of the work of Matys Neveu.

PHOTOGRAPHY FOR AMATEURS.

LAST month some idea was given as to apparatus for a beginner, and now it may be pointed out that it is always best to purchase only what is absolutely needed at first. Luxuries can follow if desired, but a littered darkroom is more fruitful of disaster than anything else. Neatness in the darkroom and method in working is a rule never to be departed from.

Another point is that photographers are very free with advice, and nearly all have some particular formula or special plate to recommend. The best way is to become accustomed to a good plate, film, or method of working, and keep to this and never to change unless under advice that can be thoroughly relied upon.

A well-ordered darkroom should be provided with a continuous supply of water, a sufficient number of dishes (porcelain is best), stock of developer, two or three measure glasses, a good ruby and amber-screened lamp, plush pad (electric preferred), fixing bath, washing trough for negatives, a little cotton wool and a drying rack. This is all that is really required to begin with.

If possible, printing operations should be conducted in a separate room, but this will be dealt with later on.

For general all-round work the beginner could not do better than use a developer made up as follows:—

No 1.

Eikonogen	½ oz.
Sulphate of Soda	1½ oz.
Bromide of Potassium	8 grains
Water to make	30 oz.

Add to this 60 grains of Hydrokinone.

No. 2.

Carbonate of Potassium ...	1 oz.
Water to make	10 oz.

For use three parts of No. 1 to one part of No. 2.

This suits plates, films, and also Bromide papers, and is a very useful developer.

Amateurs who are already accustomed to develop their own negatives will find "Ortol" very good, and a formula will be sent on application.

Those who do not mind soiled fingers might prefer what is known as the Pyro developer, which is made up as follows:—

No. 1.

Pyrogallic acid	¼ oz.
Sulphurous acid...	5 drops
Water	20 oz.

No. 2.

Carbonate of Soda (crystals, pure)	2 oz.
Sulphate of Soda (pure) ...	2 oz.
Water	20 oz.

For use, equal parts of each.

A Portrait-Study.
By
Mrs. Lawrence
Drummond,
of Misbourne.

The fixing bath is made up with :—

Hyposulphate of Soda ...	...	1 lb.
Sulphate of Soda ...	...	1 oz.
Water	...	3 pints

The first thing that has to be done when beginning to develop a plate, is to see that everything is in place before turning the white light out.

The following hints may guide the inexperienced in the early stages of working.

It is white and blue (or "Actinic") light which is best for a good picture. A blue sky with white clouds is better than glaring yellow sunlight, hence some pictures which have been taken in bright sunlight are not as good as those taken on a cloudy April day.

The best light for photography occurs during April and May.

To judge whether the light is good for a photograph, the best guide is the eye. If, on looking at the sky, the light distresses the eye, then the exposure must be short. If, on the other hand, the gaze can be prolonged without discomfort, then the light is photographically bad.

Supposing the exposure of the negative to have been good and the darkroom in order, the developer properly mixed, and the red and amber light at a safe distance, the plate is carefully taken out of the dark slide, lightly brushed over with a clean plush pad (like those used for silk hats) to get rid of dust, then placed with the film side up in a dry dish. Pour the developer over the plate sharply, so that the whole surface is covered immediately, rock to and fro, and watch carefully. If the development is slow, cover the dish, and *never be in a hurry*. This stage is fascinating, and amateurs usually stop before the whole image is out. When the plate becomes dark and black-looking, lift out carefully and hold it, *film side* to the light; if the picture appears clear and almost through the white portion at the back, rinse well in running water and place in the fixing-bath, leave it there for fifteen minutes, until all the white part has disappeared, then wash for two hours. After washing hold the negative under the tap and pass a wad of wet cotton wool over the film; this will remove impurities, but must be done carefully; then place on end (in drying rack) if possible in a draught.

Keep the Hyposulphate of soda (or "Fixer") as far away as possible from everything else, and avoid splashing. If the fingers are dipped into the bath, rinse well with water at once.

It is a good plan to fasten a piece of flannel over the tap. This will prevent some impurities reaching the negative.

It is a well-known fact that our American friends are keen photographers, and next month one or two examples of beautiful mementoes of a tour will be given in these pages. One of our London photographic editors found in America not only a wife, but an expert in the art, and now this lady bravely assists her genial husband in advancing the artistic side of Photography.

The illustrations this month include one by Miss Margaret de Brienen (daughter of Baron de Brienen). This lady is fast becoming one of the best amateur portrait artists, and the example given is only one of many excellent pictures which we have seen. The children of Countess Philippa d'Alsace were photographed in a conservatory, and all workers know how difficult it is to "light" a face under such conditions as those afforded in

The Children of Countess Philippa d'Alsace. By Miss Margaret de Brienen.

a room with top-light and a mass of green obstructing the side windows.

There is another example given, also by a lady (Mrs. Lawrence Drummond, of Misbourne), and here again the same remarks will be applicable. On another occasion we hope to give an example of Mrs. Drummond's Flower and Garden studies, which are delightful, and her success is all the more praiseworthy when the difficulties that have been surmounted are considered.

During the past month a great many questions have been sent in and have been replied to direct. Most of these questions have been from those who have had experience in actual camera work, but a few which will be of general service to all will be appended.

It may not be out of place to again remind readers of THE ARTIST that questions are invited, and none need think any matter too trivial to ask. It is better to be twice sure than once sorry, and many a sovereign has been lost through amateurs being afraid to ask for advice or help. We must, however, request our readers, who wish to send negatives or prints for criticism, to carefully pack, and prepay return postages.

We may also add that it will be a pleasure to give advice as to any formula, apparatus, or special work, and those who desire information on points which may be brought under their notice in the daily press have only to write and enclose a stamped envelope.

Many "Ghost" pictures have been submitted and explained (we are afraid), not quite to the desires of the fair querists, for "ghosts" are tiresome subjects and have caused a great deal of trouble, especially those manufactured by crafty manipulators of the various chemicals, etc., used in photography.

One or two ladies have written asking about the photographing of a piece of cloth, which is said to have been a shroud which was used to wind round the Saviour's body 2,000 years ago. We will not add an advertisement to this very thin fraud, and only deplore that such a mode of raising money is possible to-day.

These ladies have been told how to photograph the invisible, and the fact has only been named as an example of a form of question, which, if asked, may lead to some useful knowledge and also help to destroy that which is apt to create a false impression on the mind.

There are also questions about X ray photography, and one gentleman kindly sends a magazine containing a very silly account of "Röntgen" work.

There is undoubtedly a very great deal to be said on this subject, and we shall be glad to hear from any of our readers who may be anxious to know the latest developments, many of which are not quite ready to be publicly announced, owing to some experiments being incomplete.

Colour photography also has brought some questions. Many of our friends have been misled by dishonest advertisements. It is impossible to photograph in colours, but quite possible to have a coloured photograph, which colour is applied by hand or machinery. The most beautiful instrument which enables colour to appear in correct order on a photograph (taken on three plates) is that devised by "Ives," and is the nearest approach we have to colour photography. This question

A Pianoforte Front.
Silver Medal design,
By
E. W. Horne,
Wordsley Art Class.

of colour photography will be also dealt with in a future number.

The following are a few questions and replies which may prove of use :—

(1.) I exposed two plates, one at 9 a.m. and one at midday. The first one had only a "misty" appearance ; the latter was very good and clear. Why was this ?—Probably the first plate was exposed when a "blue" haze was present, and the latter when the air was very dry and clear.

(2.) I developed some plates during a thunderstorm and they apparently decomposed. Can this be explained ?—Several instances are known of a similar occurrence, and it is considered that electrically charged atmosphere causes decomposition and the film appears full of "pits" similar to those so familiar to early workers in dry plate photography.

(3.) During the hot weather my plates "frill," and in some cases float off the glass. What must I do to prevent this ?—Break up some ice and place under developing and fixing dishes, also let the water for washing run over a piece of ice. Another plan is to place a piece of alum in the fixing bath, and to have an open jar in darkroom containing permanganate of potash in water.

(4.) The pipe in my darkroom runs parallel with a hot-water pipe. What shall I do ?—Let the water run for a time until the water is cold, and use ice in summer. (See above.)

(5.) Do very fast plates or films lose speed when kept for a time ?—Yes, and some very fast plates and films soon become useless for hand camera work. This class should always be dated, and used as soon after manufacture as possible.

(6.) What is meant by "Isochromatic" plates and screens ?—This will be dealt with in a later number. Please write and say what you want to do, and a formula for making up a bath will be sent.

(7.) Do plates last longer than films ?—Yes. We have used plates (slow) by a well-known maker ten years old, and they were good. Films are short-lived in comparison. (See answer to No. 5.)

(8.) Is red or ruby glass safe for changing or developing plates ?—No. Always use amber fabric in addition. Ruby glass contains a percentage of blue, and fast plates will fog if ruby alone is used.

(9.) I am going abroad. Can you give me addresses of darkrooms ?—Yes. If you will let us know the places you propose visiting.

(10.) I am going to Russia. Please say what I must do to obtain permission to photograph ("Beta") ?—If "Beta" will send full name and address, we will give a letter of introduction to the Moscow Camera Club, where every help will be given.

Next month we hope full use will be made of the question box, and any hints or experiences will also be welcome.

JOHN LE COUTEUR.

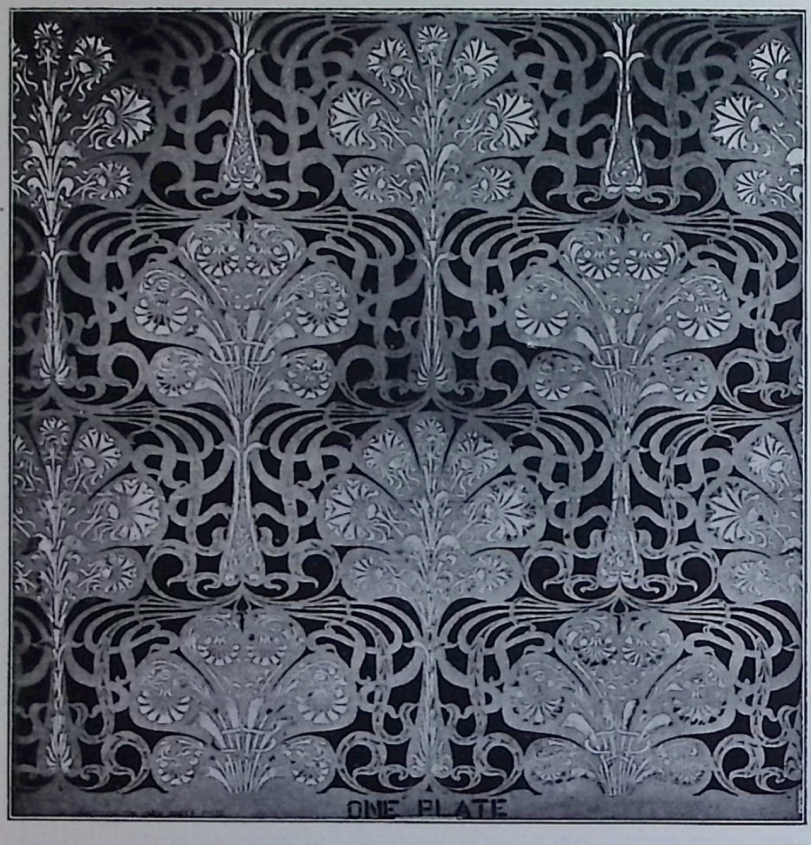
NATIONAL COMPETITION OF SCHOOLS OF ART.

THE successful works in this competition between the schools and classes of the United Kingdom and the colonies of Great Britain are now being exhibited at South Kensington.

Although many thousands of works executed in the schools, under the supervision of the Department of Science and Art, are by the rules not eligible for examination, some idea of the magnitude of the operations of the schools is evinced by the enormous number of works sent up for examination, which reached this year a total of 101,492. Of these, 1,016 were successful in obtaining awards, twenty getting the much-coveted distinction of a gold medal.

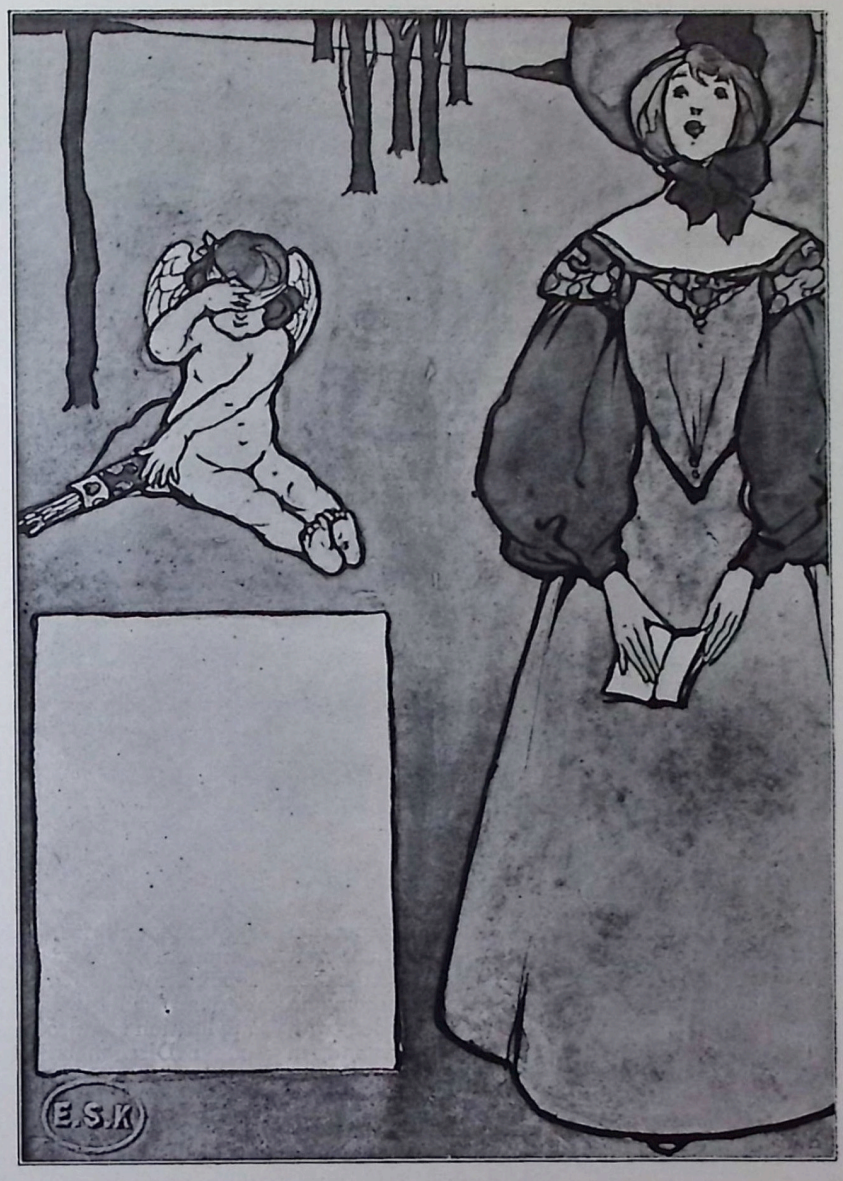
In addition, the Royal College of Art at South Kensington comes in for the remarkable share of 243 honorary awards out of 779 works submitted by students holding Scholarships or Royal Exhibitions.

The Report of the Examiners records, and the exhibition shows a remarkable step forward in decora-

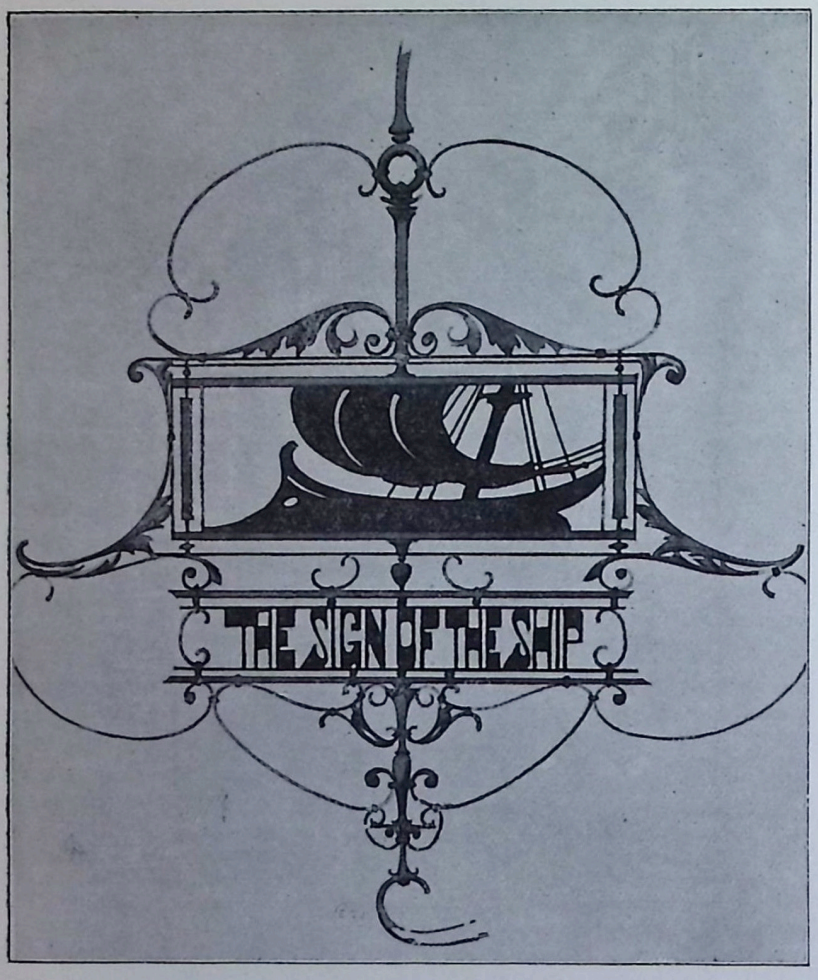


Design for
Stencilled Decoration.
Silver Medal Design,
By
Harry Tattersall,
Heywood.

tive design and applied art. Striking as was the show last year, it is undoubtedly distanced by that under review. The specimens of design applied to, and carried out in actual material, are of higher merit all round. In the worked embroidery panels by Offlow Scattergood (Birmingham), we see ambitious aims carried to completion with spirit and success. The sentiment is charming, the figures well placed, and the colour rich and harmonious. A set of designs for printed muslin, by Fredk. Chas. Kiefer (Battersea Polytechnic), are novel and fresh without the eccentric line arrangement known as the "modern squirm." They are imbued with the spirit of the day, and are at the same time simple, refined, and graceful, whilst the forms are well fitted for printing. The extraordinary vigour shown latterly in the production of stencil designs surely reaches its zenith in the present show, which has many fine examples, perhaps the most noteworthy being the set by Ernest H. Simpson (Bradford Technical College), gaining a gold medal. The peacock piece is a little too obviously inspired, but the rare quality of fine colour fully redeems it. From Wolverhampton some admirable stencil designs are shown, the silver medal one by Esther E. Tatlow appealing to us by its richness and harmony of colour, as well as the clever disposition of tree forms and water. Far out of the way of commonplace are Ethel K. Burgess's designs for colour prints. Such a treatment of everyday subjects ennobles the trivialities of daily life. The gold medal is well earned, and Lambeth is to be congratulated upon one of the most striking contributions to the exhibition. The "forward" state of art study at the People's Palace is evident in the designs by Edwin Evans for a ceiling, spandrils, &c. These works, though sketchily rendered, have a character akin to that in paintings by the masters of decoration. The ceiling, with its cleverly clustered figures of beautiful and varied types, as well as its refined colour scheme, is enjoyable, and reveals pleasant fancy combined with power of artistic expression, which fully justify the award of a gold medal. Another ambitious figure subject is by Robert J. S. Bertram (Newcastle-on-Tyne). This is a design for a wall-hanging, the subject being King David giving counsel to Solomon. It shows a strong grasp of the technical necessities of the material, is happily conceived, and has effective colouring as well as vivacity in execution. The exceptional activity shown during the past few years in the designing of posters leads one to be extremely critical in judging productions of this class; but the posters designed by Frederick Taylor (New Cross) command high eulogies. They are typical specimens of planned simplicity, whilst being at the same time practicable and not too costly for economical reproduction. Margaret E. Thompson also gains a gold medal for New Cross by her designs for book illustration. Her scenes from "The Tempest," and "The Seasons," are distinguished by a knowledge of the capacities of black and white in producing an effect at once vigorous and refined. Among the modelled designs, William Albert Bennett (Salford) and Henry James Strutt (Westminster) carry off gold medal honours; the former by a tasteful and accomplished set of designs for a finger bowl and cruets, to be executed in silver; and the latter for a panel design in which figures in very low relief are charmingly introduced. Of the students gaining honorary awards, Mary G. Houston holds a foremost place by her gold medal designs for book covers in embossed leather. The "Chaucer" executed



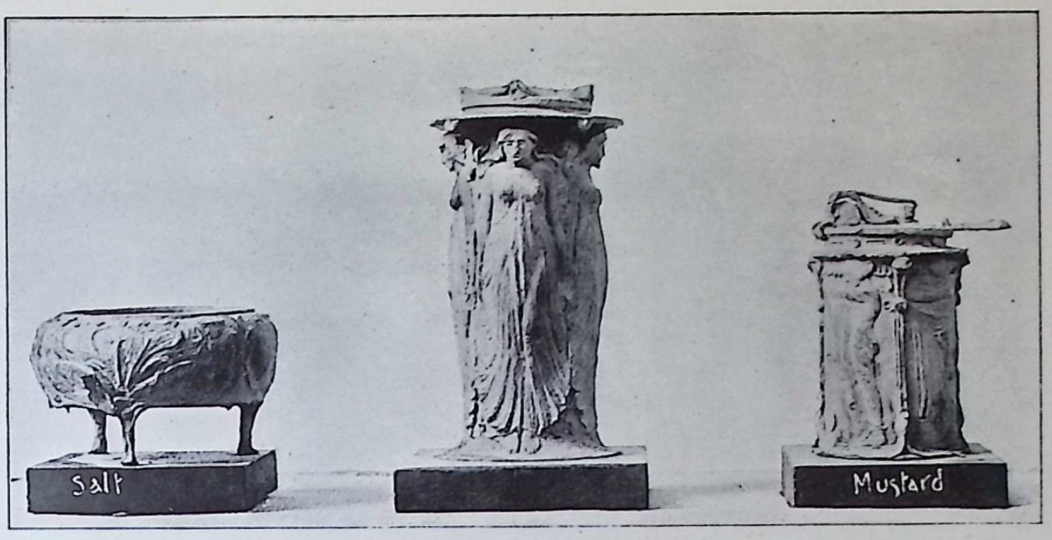
Designs
for
Coloured Prints.
Gold Medal design,
By
Ethel K. Burgess,
Lambeth.



Design for a Sign, to be executed in wrought metal. Honorary Bronze Medal. Gamble S. Lemasnie, Royal College of Art.

for the Kelmscott Press is a marked achievement in the embossing of leather. As a work of art and craft it is in pronounced contrast to the numerous so-called "art" book covers one has grown used to seeing in certain quarters, and which, though belauded with approbation by the "decadent" critic, stand in aggressively staring silliness, without thought, without restraint, and without style. Ruby Levick and Lillian M. Morris win honorary gold medals for modelled figures from the nude. They are both soundly and dexterously modelled, the pose in each case being well caught, and in Miss Levick's model there is a pleasing fidelity in the expression of the characteristics of youth. Semi-naturalistic in detail, but thoroughly decorative in effect is the design for a damask table-cloth by Bertha Smith (Bloomsbury). Note the cleverly-managed and pretty conceit of the falling petals. The important subject of modelling foliage from nature is well illustrated, the best examples being by John Wood (Salford) and William Fanshawe (Stoke-on-Trent). The former has a spray of leaves delicately and firmly modelled in low relief, and the latter, vine leaves and grapes boldly and vigorously rendered in high relief. There are but few figures modelled in the round from the antique. In this class Stanley Thorogood gains an honorary silver medal for a boldly-executed model of a dancing faun. Amelie Pagny's (Bristol) model of a bust is unequal in point of finish, but has a certain air of truth, which no doubt, gained for it a book prize. The study of animals is one which commonly appeals strongly to the tyro in art, and the chalk drawing of a ram's head by Annie Bruce (Sunderland) shows what love for the subject and devoted application can produce. Arthur Burt's chalk drawing of the Discobolus is broad and simple, the hair, perhaps, being too broadly treated. There is pronounced progress in the studies of drapery. Charles H. Rogers (South Kensington), Benjamin Dinsmore (Salford), and Henry J. Lintott (Brighton), showing admirable drawings, distinguished by completeness, refinement, and taste.

Among the drawings from the living model we have rarely seen anything we liked better than the studies by George W. Nesbit (Bournemouth). Spirited and free in execution, reminding one somewhat of Renouard, they deserve high praise for their artistic expression. E. Noble (Regent Street Polytechnic) shows some vigorous life-like studies of hands and feet, which, we confess, please us much more than those to which a gold medal has been given. In the full length figures the gold medal awarded to John M. Aiken (Aberdeen) has been well earned. His two drawings are strong, and at the same time complete without over-elaboration. Fredk. Geo. Swaish (Bristol) also wins a gold medal for a chalk drawing of a full-length figure, but the mannerism and unpleasant texture of the shading and the evasion (by necessity of the pose) of the difficulties of drawing a face, hands, and parts of the feet



Modelled Designs for Cruets,
To be executed in Silver.
W. A. Bennett, Salford.

Gold Medal.

Design for
Coloured Book
Illustration.
Bronze Medal
Design.
Ernest Board,
Royal College
of Art.

Design for
Printed Muslin.
Gold Medal
Design by
F. C. Kiefer,
Battersea.

render this drawing less praiseworthy than that previously named. A good, simple, well-studied drawing in this class is from the hand of Fredk. J. Harper (Hanley). The figure stands well in a pose requiring no straining of action, which is so evident in another drawing by this student hung next to the one named. This gives point to one of the most useful remarks in the examiner's report, which we quote:—"The pose of figures should be simple, and not specially set with the view of making compositions."

Painting from the living model seems, if not actually discouraged, to be at a discount in the exhibition. Few examples are shown, and these are not of distinguished merit. We cannot help feeling that it is a mistake to discourage the study of imitative colour expression. We know that the Department chiefly concerns itself with design and decoration, but we feel sure that a refined colour sense is in no way more effectually cultivated than by continuous study from the living model. The importance of this in regard to decoration is obvious. Among the best studies are those by Thekla M. Pearce (West Bromwich), and Ernest A. Chadwick (Birmingham).

The Royal Female School of Art, Bloomsbury, is to the fore in paintings of flowers, Eliza M. Burgess getting a silver medal for a powerful study of the purple iris. Putney exhibits three charming water colour paintings of buttercups, combined with books and other objects into a group of excellent *ensemble* That by Elizabeth Duncan gets a silver medal, as also does a group from the same school, composed of roses, books, a violin, etc., by John Bowyer, whose painting is rich and pure in colour, with powerful technique. In this section the Colonies are represented by Florence Broome (Wellington, New Zealand), whose water-colour group is careful and thorough; the brass kettle. with its surface reflections, being especially well handled. Glasgow contributes three paintings, being views chosen in the local museum galleries, of which that by Charles Ogilvie has the strongest qualities, though the careful work of Elizabeth Kerr and Marion C. Lang is noteworthy. In the section of design Glasgow also attains distinction. But it is possible that divided opinions may be held regarding the wall-paper designs by James Grimstone, which, though ingenious and novel enough, are, by their colour, open to some objection, considering the purpose of the material. The largest design is specially named by the examiners as gaining the gold medal. Among iron gates, the design by Harold A. Smith (Wolverhampton) is prominent for its newness and cleverness of treatment. The charming effect obtained by the spiral forms of the snails is admirable, as also is the beautiful proportion of the spacing.

In the section of lace designs it is disappointing to find so little originality shown in the designs from

Design for a Damask Table Cloth. Silver Medal Design, By Bertha Smith, Bloomsbury.

Ireland. They are, however, creditably done, and are soundly practicable. The best of these is by Alice Jacob (Dublin), who is awarded a gold medal for a set accompanied by worked specimens. These remarks do not apply to the charmingly novel design for a parasol cover in cut linen work, by Ethel Hedgland (Dover), who wins a gold medal, nor to the lace collar by Sarah Peskett (Battersea), nor the fan by Florence Joyce (Birmingham), all which show much originality.

In comparison with other sections of design, pottery and mosaics appear to have been severely judged. It is true there are no designs for articles of common use in pottery, but such as are shown are excellent of their kind. What more could one wish for than is accomplished in the simple bold design for a Sgraffiato dish by Norris Thrower (Alton)? It is accompanied by the actual dish made of a coarse, homely clay, and, from a technical point of view, as complete and perfect as need be. Artistically, it is equally complete and perfect, and seems most meagrely rewarded with a bronze medal, if we compare it with works in other sections obtaining higher awards, as also does the clever design for a Majolica plate and ewer by Blanche Thommasin (St. Martin's). Taking for her details forms having a decided Italian influence, she has succeeded in producing a novel effect, and in the colouring shows much taste and discernment.

The Examiners report that the quality of the work in Architectural Design does not reach the high level of the last few years, but despite this the show indicates a remarkably good standard of achievement. The temptation to manufacture ornament regardless of its relation to construction seems to have induced some young designers to revel in the use of sham half-timbered work. This is a reprehensible practice, justly condemned by the Examiners, who also shy at the fantastic lettering affected by certain competitors.

Alex. M. Gardner (Glasgow) obtains a silver medal for a design for a Mausoleum, Egypto-Greek in style, distinguished by simplicity of mass and boldness in contour. William Overton (Brighton) shows capacity for original Gothic treatment, in his design for Municipal buildings. Good proportion and artistic effect appear in the design for a village hall and club by Percy H. Smith (Worcester).

There are several excellent architectural measured drawings, one of the most interesting being those of Peterborough Cathedral, by Ernest W. Turner.

Other works of a miscellaneous character serve to show the general trend of study in design, which one feels is in the right direction. But the Examiners have been constrained to make sharp protest against the number of commonplace works which have been sent up for competition. These, we understand, come chiefly from young students, whose early efforts in design are in some cases comically trivial; many merely echoing feebly the grotesque eccentricities of the now rapidly dying fashion in design, which had its origin in the effusions of an unwholesome and pernicious class of so-called art-workers, who succeeded in making their work popular under the decadent influences which until recently were rampant.

We wish that space allowed us to notice in detail

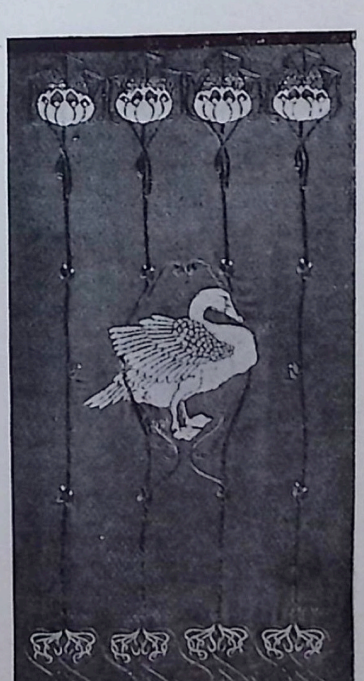
Design for a Ceiling. Gold Medal Design, By Edwin Evans, Mile End (People's Palace).

all the really good things shown in this interesting exhibition, but we must content ourselves with merely noting the following excellent works, an inspection of which will be profitable to the student in art :—

Mary Gertrude Ball and Anna L. P. Foelix (Birkbeck Institution), silver medal designs based on a flowering plant; Beatrice A. Waldram (Clapton), silver medal design for wall-paper and frieze ; Harry Tattersall (Heywood), silver medal design for stencilled decoration ; Leonard T. Howells (Lydney), silver medal design for a book cover in silver and ebony ; Joseph Else (Nottingham), silver medal design for a lace curtain ; Sunderland Rollinson (Scarborough), silver medal designs for book illustrations ; James Begg (Westminster), silver medal design for a door-knocker ; Enoch W. Horne (Wordsley), silver medal figure composition and ornament in gesso ; Gamble S. Lemasnie (Royal College of Art), designs for an electrolier and designs for signs in wrought metal ; George Marples (Royal College of Art), studies of plant form treated for design ; William Parkinson (Royal College of Art), designs for ceiling and wall-papers ; Harry G. Theaker (Royal College of Art), designs based on a flowering plant. All the foregoing works from the Royal College of Art gain silver medals. D. Veasey (Blackheath), designs for electric light fittings ; Ethel Willett (Bromley), group in oil colours ; James A. Lovatt (Fenton), design for a tiled hearth ; Albert Hollinshead (Hanley), modelled design for a spandril ; George Montague Ellwood (Holloway), design for the decoration of an entrance hall ; Thomas Cox (Macclesfield), design for a frieze in glass mosaic ; Elizabeth Martin (North London), design for a carved chair back; Katherine M. Warren (Nottingham), design for a corner niche ; James J. Purdey (Plymouth Technical School), designs based on a flowering plant ; Eva B. Skoulding-Cann (Putney), design for an embroidered panel ; William B. Watson (Salford), modelled design for a plant vase ; Ernest Board (Royal College of Art), designs for coloured book illustrations ; Arthur E. Payne (Royal College of Art), design for an enamelled earthenware dish ; Henry V. Keeling (Hanley), monochrome painting of a figure from the Antique ; Thomas C. Dugdale (Manchester, Cavendish Street), sketch design for a poster ; Mary G. Houston (Royal College of Art), design for a mosaic frieze ; A. Harold Smith (Wolverhampton), measured drawings of gates and wrought-iron work ; William G. Spooner (West Bromwich), model of a bird from nature ; Alice Walklate (Stafford), ornament modelled from the cast ; Frederick Pedrick (Plymouth, Princess Square), plant drawing in outline ; Alfred J. Munnings (Norwich), view of the interior of a School of Art ; Ada Livesley (Manchester, Cavendish Street), design for a carpet ; Charles H. Lawford (Leicester), chalk drawings of hands and feet from life ; William Walter Brown (Fenton), design for a mosaic pavement. These works, and many others we regret we are prevented noticing, all go to form a strong impression that, taken altogether, this year's National Competition is the best we have seen, and augurs well for the future of British Industrial Art.

Design for a Lace Curtain.

Silver Medal.
Joseph Else,
Nottingham.



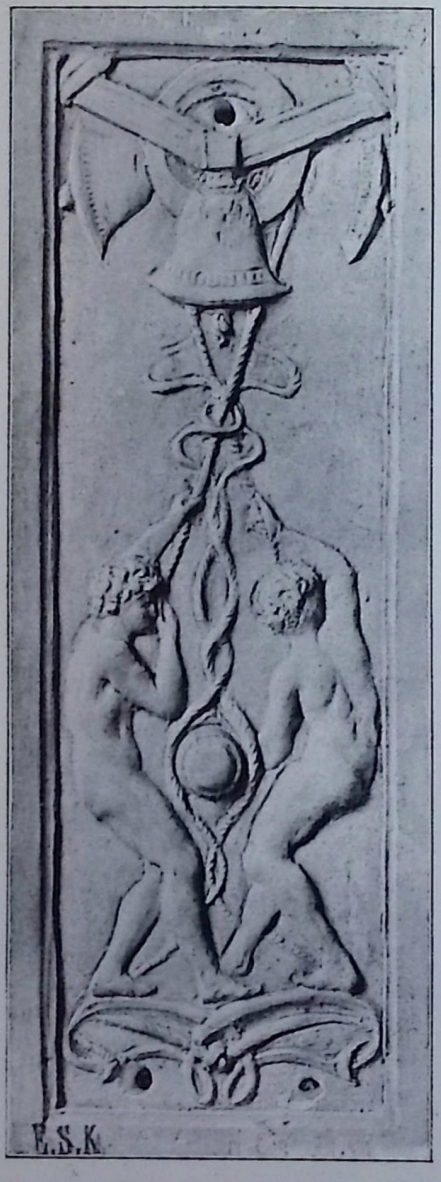
Embroidered Panel.
Bronze Medal design,
By
Eva B. Skoulding-Cann,
Putney.

Embroidery Panel.
Gold Medal design,
By
Offlow Scattergood,
Birmingdam.

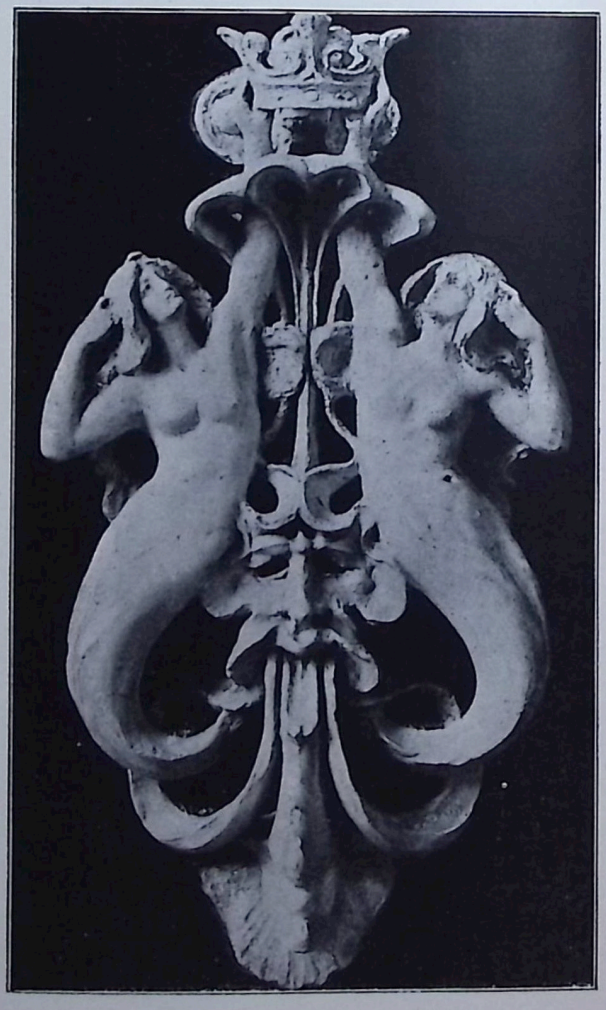
Design based on a
Flowering Plant.
Silver Medal design by
Anna L. P. Foelix,
Birkbeck Institute.

Modelled design
for a
Plant Vase.

Bronze Medal design by
William B. Watson,
Salford.



Modelled design
for an
Electric Bell-push.
Bronze Medal design,
By
Albert E. Hollinshead,
Hanley.



Model design for a
Door-knocker.
Silver Medal design by
James Begg,
Westminster.

Sixteenth Century Corner Baldachino and Pulpit (Cyprus). Restored as a Screen by the Misses H. & J. Woollan.

NOTES, NEWS, QUERIES, AND REPLIES.

MINOR SHOWS.

THE Cyprus baldachino and pulpit which the Misses Woollan were exhibiting a few months ago at their flat at 28, Brook-street, are no longer a mass of detached pieces, but are now formed into a highly interesting and harmoniously proportioned screen. The piecing together of the various detached portions of the original work might have puzzled and wearied the most patient member of the Celestial Empire, and it is not surprising to learn that more than one artist to whom the Misses Woollan wished to entrust that task, and the equally responsible commission of supplying the missing parts, declined to accept the onerous charge. The puzzle, therefore, had to be solved personally by the exhibitors themselves; and, assisted by an intelligent wood carver and by the courteous co-operation of Mr. R. Phené Spiers—to which latter gentleman they express their great indebtedness in the matter—they have succeeded in producing a screen that is absolutely unique. The South Kensington Museum has nothing at all to show like it—in fact, we believe we are correct in saying that, beyond a few specimens of pottery, the Museum contains nothing of Cypriote origin—and we can strongly recommend an inspection of this interesting piece of wood sculpture to all those who take a pleasure in tracing the divers influences left upon the art of Cyprus by the various settlers who have in the past taken up their abode on the island.

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The Misses Woollan are also exhibiting, besides their usual collection of old English pottery and furniture, some delightful examples of ribbon work. This ribbon work has been designed and executed by Miss Rachel Bigny, and, if a masculine forecast may be allowed, seems likely, as a revival of an old style, to shave as great a vogue as our grandmothers' brocade and our grandfathers' clocks.

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To visit a collection of Mr. Tom Simpson's water-colour drawings is to the jaded Londoner what a day by the sea must be to the London waif. Mr. Simpson, who has been recently exhibiting at the Modern Gallery, is one of the few artists who have the power to bring the scent of the hayfields over the footlights of the frames, so to say. And not of hayfields only, for whether we are looking at his sketches of an Essex estuary with its flat marshy sides, its picturesque quays, and old boats, at his drawings of Whitby, or at a group of sun-bathed Essex pea-pickers, Nature seems brought before us with all her movement and rustle, her light, her breezes, and her odours. This effect is produced by a consummate mastery over the medium which the artist employs, by a sureness of hand and a genius for hitting rapidly on the right tint, which are all remarkable. At times we may long for a little more detail, for a deeper note of feeling, for a fuller suggestion of Nature's poetry; but we are still always thankful for the sound draughtsmanship, the firm flowing brushwork—in a word, for the truthfulness and spontaneity so characteristic of the artist.

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The Summer Exhibition of the Dudley Gallery Art Society varies little in point of quality from its immediate predecessors. The infusion of young blood, while making the Exhibition more interesting as a whole, appears to have had little effect, as example, on the older members. The veterans do not change their methods, and their work has too frequently the flavour of antiquatedness without the mellow aroma of old-mastership or the antique.

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Mr. Severn has painted a good sky in "Sunset, Biarritz," and has excelled himself in No. 96, "Gorse in Full Bloom," which is quite a vigorous and brilliant piece of work. Mr. David Green shows an excellent canvas in "Springtime (sketch)," a sketch that is so good that we would be bold enough to advise him not

to finish it further. Two titleless contributions by Mr. L. Block, representing principally old volumes of more or less forgotten lore, are painted with great dexterity; Col. Bell's "Ducal Palace, Venice (specimen of pencil drawing)" is undoubtedly a clever specimen of pencil drawing; Mr. Reginald Jones, in Nos. 309 and 310, quite maintains his admirable standard.

Y Y Y

Miss E. Jex-Blake, Miss Margaret Bernard, and Mrs. Evelyn Heathcote, each contribute work that is charmingly fresh and direct: each may be warned that she has gone as far in the direction of sloppiness as it is safe to venture. The "Boboli Gardens, Florence," by Miss Alice Butler; "When the Lights are Low," by Mr. H. Sylvester Stannard; "Abbotsbury Gardens, Dorsetshire," by the Countess of Ilchester, and "Evening, Wroxham Broad," by Mr. L. Burleigh Bruhl, deserve special mention.

Y Y Y

THE Lords of the Committee of Council on Education have appointed Mr. Walter Crane to the Principalship of the Royal College of Art at South Kensington, vacant by the retirement of Mr. Sparkes.

Y Y Y

MISS GARNETT writes to draw our attention to one of the illustrations in this month's (July) ARTIST. On page 153, "Embroidered Antimacassars" is put down as Langdale work, but it is one of her own design, and worked out by a member of her Industry.

Y Y Y

AMONG the things taken round for buyers at the Press Bazaar a miniature portrait of Madame Sarah Bernhardt, in the fair hands of Miss Lily Hanbury, attracted much attention. This, an admirable portrait of the great actress, deserves further mention as the work of a youthful and self-taught artist, of whom we shall hear more some day. Miss Nita Cooke inherits her talents from her mother's side. The portrait painter, James Walker, was her uncle. Young as she is, Miss Cooke has already exhibited at the Miniature Society's and at the Royal Birmingham Society of Artists, and has earned the well-deserved encomium of Mr. Alma Tadema. Her studio is at 9, Riversdale Terrace, Richmond.

QUERIES.

[45.] Can you recommend any book which describes the method of designing for woven tapestries and other textiles in which the design is woven? Also do you think it possible for a woman to be apprenticed to a designer, if so, how could I hear of such a thing, and how much would the premium be likely to be?—G.S.

[46.] Being advised to follow portrait-painting by the Head Master of our School of Art, I should like to go away to have some good lessons. Could you advise me to whom to go for this in a neighbourhood where I should be likely to obtain some teaching to assist in defraying expenses? I have S. K. Certificates for Drawing Shading, Geometry, Perspective, and Art Class Teacher's Certificate.—McG.

[47.] I have two oil paintings, one on canvas and the other on panel. I am anxious to know if they are of much value, as they are in excellent condition. No. 1. signed W. McEvoy, 1865; size of canvas 3 feet by 2 feet, as good as when first painted, Subject: "On the Irish Coast, Co. Dublin." Wm. McEvoy, 20, Lower Kennington-lane, London, £15. The other is by C. M. Powell, also in splendid condition. A marine subject, on panel. Vessels, gondolas, &c., on a calm sea. Signed C. M. Powell, 1818. Size of panel 20 inches by 14 inches. The picture, by McEvoy, was, from an inscription on the back, a prize in the Art Union of Great Britain December drawing, 1868. Prize No. 80.—C.W.

[48.] Can you tell me if it is possible to buy ruled paper for designing? In your June magazine it is stated to be necessary in carpet designing to use paper ruled in squares. For other designing I always rule paper myself, but find it very slow work to rule a quantity, and think the time given might be saved if a ready-marked paper could be bought.—A.G.

[49.] Is Prussian blue a dangerous colour to use for landscape in oils?—F.M.S.

[50.] What is "Keim's" process of wall-painting.—J.T.W.

REPLIES.

REPLY TO E.S.—Mr. Alexander Fisher, the Technical Institute, Finsbury, E.C., would be able to give you the information you want better than any one we know.

REPLY TO D.—It is the same ordinary plaster of Paris, having some tow or other fibrous material mixed with it. To cast expertly in this material some instruction should be had from a professional moulder. Signor Enrico Cantoni, 100, Church Street, Chelsea, could help you.

REPLY TO B.H.B.—As good a practical instructor for direct method in water-colour painting as any you can get in book form.

REPLY TO E.T.—Yes, as far as the quality of relief is concerned, the hollows being accentuated to receive thicker glaze, and thereby stronger colour. Any good Ceramic modeller could teach you the process.

REPLY TO L.W.—At the Battersea Polytechnic.

REPLY TO A.R.J. — Consult the Advertisement columns of THE ARTIST.

REPLY TO A.D.S. — Yes, such a proposition is made. But patient as they are, we do not think the Art Masters of the country would remain inert and allow such a state of things to be established. The country cannot afford to let Art Instruction be impoverished under present conditions of competition in artistic trades. Those who advocate such a step must be absolutely unaware of the necessity for good Art Instruction in view of Continental rivalry.

Where can photographs of "The Wayfarers," "The Lost Path," and "The Plough," by Frederick Walker, be obtained? X.Z.—Try Hanfstaengl's, Pall Mall East, S.W.

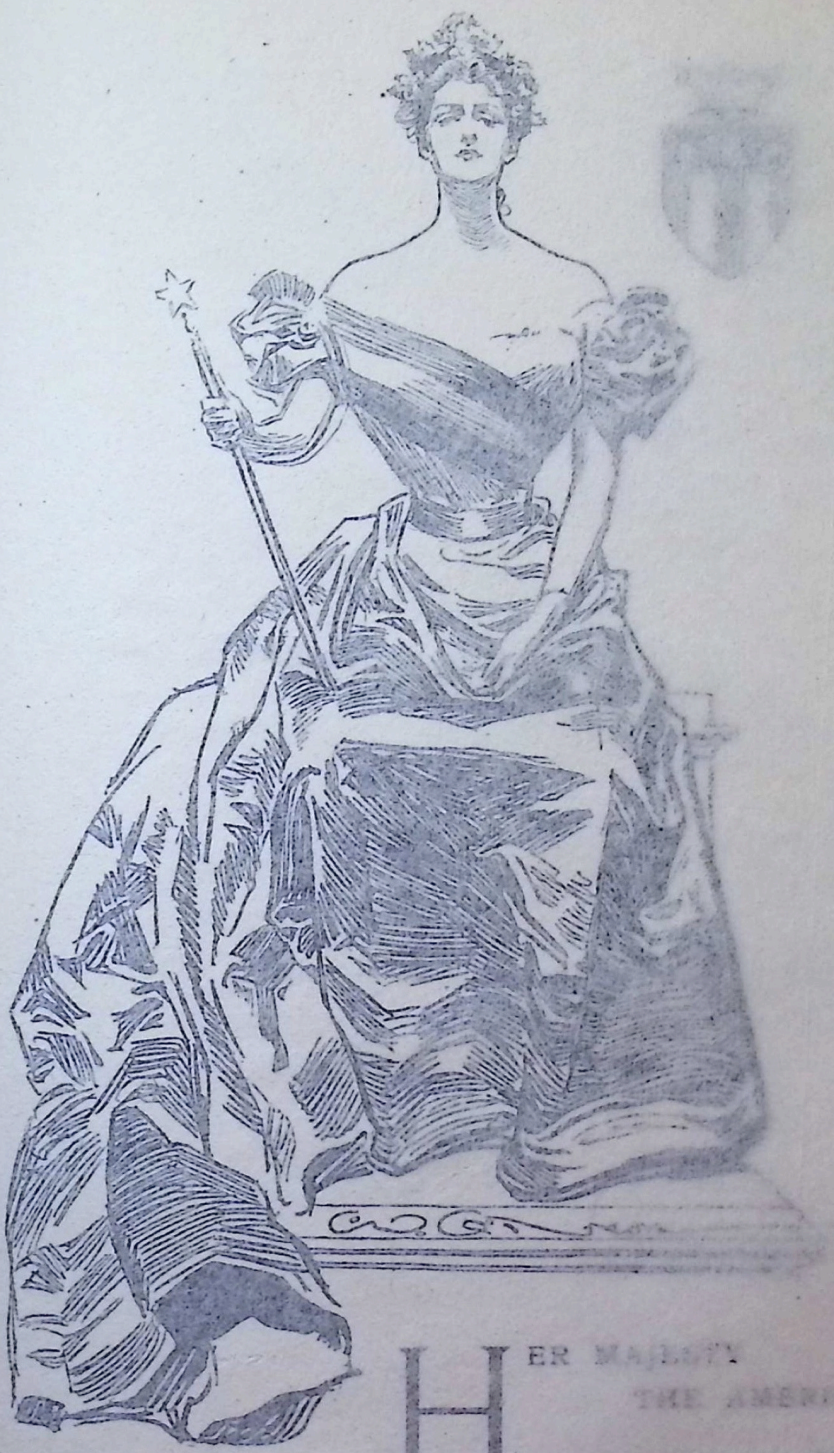
Y Y Y

NOTICE.—*In our next issue we shall endeavour to print both reply and query together. Subscribers sending queries should forward them as early as possible, and write on one side of the paper only.*

"THE MAIDEN ALL FORLORN."

AN UNPUBLISHED SKETCH
BY RANDOLPH CALDECOTT.

(From the original Drawing in the British Museum.)



HER MAJESTY THE AMERICAN WOMAN.

IN America they are far from being the sentimental and tender heroines of some European countries, timid and submissive, young girls, pretty society women, lazy, languid, living on the tea of sentiment and dreaming—until they die of it—of aristocratic and forbidden love.

This gracious hive of women—so fair, so

"THE MAIDEN ALL FORLORN"

AN UNPUBLISHED SKETCH
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(From the original Drawing in the British Museum.)

Drawn by
Charles Dana Gibson.

HER MAJESTY THE AMERICAN WOMAN.

Revealed by a French Writer and American Artists.

IN America they are far from being the sentimental and tender heroines of some European countries, timid and submissive, young girls, pretty society women, lazy, languid, living on the tea of sentiment and dreaming—until they die of it—of aristocratic and forbidden love.

This gracious hive of women—so fair, so delicate, too ideal perhaps, like Shakespeare's Ophelia, but worthy of adoration, however—is replaced by a solid little battalion of modernity. The American woman is neither languishing, nor romantic; she lives on real meat and live doings, and doesn't have much time for dreaming.

She is vigorous and practical, as the woman

A typical
American Girl.
By
A. B. Wenzell.

of the Bible, sometimes complicated, provided however that complication does not turn her from her end. She cares more to be beautiful than do the women in certain European countries; but she wishes much more to have brains.

She does admit that the men like to live in her intimacy, and like her society, without throwing themselves at her feet, through love. Her coquetry is very stylish, without any insignificant grimaces or childish language.

And then, love plays a very little part in the life of the American woman. In older times it was the only occupation of women; to-day their occupations are diversified. The American woman has no time to dream. Lawn tennis, garden parties, football, skating, rowing, absorb all of her time without leaving a moment for day dreaming.

The men are obliged to renounce the *rôle* of protector, so dear to their vanity in Europe. An American woman, feeling herself full of suppleness and elasticity, does not care for protection. She does not allow herself to be carried over the brook; she jumps over it, and often more cleverly than those to whom

A typical
American Girl.
By
Theodore V. Chominski.

she would otherwise be obliged to entrust herself.

Has the American woman less grace than the European? Perhaps. But, on the other hand, she is more fashionable. She does not consider love as her sole affair, and she does not repeat with Schiller :—

O, dass sie ewig grünen bliebe
Die schöne Zeit der ersten Liebe.

Why? Because she loves more often and quickly, and she prefers to repeat with her own poet :—

I knew, I knew it could not last ;
'Twas bright, 'twas heavenly—but 'tis past.

The American woman is gracious, elegant, she is also artistic, refined, and cultivated. She is willing to look and listen, and oftentimes she really understands the artistic. There is no lack of "woman painters," but there is a lack of "paintings by woman," as in other countries.

A modern American woman is more amusing, more frank, than European women, and has infinite variety. She likes noise and pleasure, *chiffons*, and even love. She likes children, too—but not too many of them.

Her fantastical and Bohemian mind expresses itself in a language which is practically dead to the ears of a stranger. Between the English language and the language of the American woman there is a precipice more or less grammatical.

An American writer, Mr. Adams, says that American Democracy, the pretended apostles of equality, the levellers of privileges, have finished by establishing inequality for the benefit of woman, by making her a privileged person, and, reversing the Asiatic conception, have made her a despot, and men her subjects.*

* O. Fay Adams, "The Mannerless Sex."

A typical
American Girl.

By Boldini.

An American woman is always in the fashion, no matter what she may do, no matter what the barbarism of her dress may be.

The Queen promises to the bride of Prince Geraint that she

> Will clothe her for bridals like the sun.

For an American woman every day is her "bridal." Every day she shines like the sun; more, the sun does not shine in the night, while the American is still prettier in her light, evening dress.

"When I was about twelve years old," said a young girl to me, "I dreamed of receiving from my pa a diamond ring, a seal-skin jacket, and money for a trip to Europe. I have the ring and jacket already, and I expect to go to Europe soon."

In fact, all American girls dream of these three things.

It is from the universal sources of physical beauty that the American woman has drawn her charms. Her father and mother, united when young in marriage for love, have transmitted the gifts which Nature lavishes upon the children of youth and of love. Then, too, immigration has introduced

A typical
American Girl.
By
W. T. Smedley.

a new factor—a factor which has modified and not deformed the primitive type. The French, Italian, German, Hibernian blood mingled in her veins with the blood of the Anglo-Saxon, has tempered with vivacity or with *morbidezza*, with grace or with languor, the settled characteristics which she has inherited from her ancestors. So one can find in this country nearly every kind of plastic beauty: the voluptuous nonchalance of the Creole, the aristocratic purity of line of the English woman, the expressive and changeable physiognomy of the French woman, the dazzling complexion of the Irish girl. This is the country of complexions; they are more delicate. There are very good ones in England—in Holland; but in general there is too much red.

The American woman does not know snobbism, that moral sickness of all time; her gracious affability puts everybody at ease, assuring the timid ones and encouraging the silent.

She knows many things, not only by intuition, as the women of other nations, but also by study, appropriating to herself the literature and poetry of all nations, and showing in all the intense life which is in her. She likes to travel continually—it is for her a necessity and happiness. It is a traditional instinct of her people, this taste for the nomadic. It is drawn from the large plains,

the great forests, the melancholy rivers and grey sands of their own country, and causes them to feel crowded in cities.

She is very practical in her home life, and works more than the European woman; nowhere do you see so many girls working, often not for their living but to have more money to spend, as you see in America. This struggle for life, this continuous contact with men in business offices, all day long, the gymnastic exercises so much practised in this country by the women even of the best society, impart to the American woman a certain masculine character which is evident in her movements, in her manners and in her energy. Her movements are so original, so different from the movement of the European woman!

The definition of flirtation has been given so often that it would be a tiresome repetition to return to it. But flirtation is not a defect or quality, it is an education. At five years of age the girl goes to school without being accompanied by her parents or by a servant as is the case in Europe. Young boys of the same age come to take her and they accompany her home; the school is mixed, the boys and girls all together. After school they play on the streets near their homes, without the least watching on the part of their parents. At the age of sixteen or seventeen, the boys and girls are separated, the former being sent to college or to business. From this time they can see each other only during vacations, but in the interval, from both sides, some progress has been made, they are just at the threshold of "Love's Young Dream," and everything is rosy, as you would say; we say *dans le bleu* . . . you know the song:

"Petit bleu, petit bleu, petit bleu!"

So, as any one can see, the privileges of flirtation in the United States are holy and imprescriptible. If they are not set forth definitely in the American Constitution, at least they are implied in it, as it authorises every citizen of the great Republic to do his best in the pursuit of happiness; and flirtation being one of the means to this end, the passing intimacies between boys and girls are accepted and respected.

The American girl brings to flirtation all the dexterity of her sex, the confidence that flirting will not imperil the respect which she inspires, the sagacity born of experience. In those giddy heads which seem utterly devoid of sense and barren of ideas, there is often more diplomacy than one can realise.

Is it an advantage? Certainly it is; because she is not given up to vain imaginations; does not waste her time in flights into the mysterious world; she follows living types rather than improbable heroes; the deceiving mirages give way before prosaic realities, and good sense displaces vague dreams.

Europeans entertain very false notions about flirtation as it is practised in America. Every traveller, before his trip to the new continent, promises himself numberless conquests, unlimited success and easy triumphs. If he is witty and accomplished and an entertaining conversationalist, without doubt he will find exquisite pleasure in those sallies of wit and intellectual skirmishes, refined and gracious in style, as in the old days of French gallantry.

Perhaps I will flatter the American woman if I state that, of the women of all nations—and I can speak without hesitation, having travelled through Europe and seen so many foreigners during my life in Paris—it is she that most recalls *la Parisienne*, with whom she has so much in common. The American woman, just as the Parisian, likes brilliancy of life, splendour in dress, plenty of the incense of adoration, and light and sparkling *causerie*. Like the Parisian, too, she has more head than heart.

But the American woman has one great advantage over the Parisian—she knows more. Having plenty of time, all day long obliged to be by herself, as the men are in business from seven o'clock in the morning until seven o'clock in the evening; not having many children to take care of, she is forced almost to find issue for her activity, and this spare or free time she uses to profit for her instruction, culture, and polish. To this end she studies the languages, and it is not rare to meet an American women or girl who knows very well, Greek, Latin, French, German, and Italian. In this work they organise small classes, and have the pleasure of study and of congenial society at the same time.

While the Parisian studies only in her early years in the convent, and gives up her books when she marries, the American studies even in her old age.

The study of the bible for a Sunday school lesson occupies not a little of her time, and it is really astonishing to see how well some of the American woman know this "book of books."

She subscribes for and reads many of the standard periodicals and magazines. She organises reading clubs, composed exclusively of women, among whom the various publications are circulated; in no country in Europe do we find the like.

Almost every American woman is very well posted in the political affairs of her country, and you can discuss them with her, as with the men, oftentimes more delightfully. But if you regard all this from another point of view, is it a good thing for the

country to have so many women who prefer philosophy, history, politics, art, etc., to motherhood? It is a serious and delicate question; as my chief purpose is not to moralise, I shall not discuss it, but merely allow myself to beg my readers to reflect on this matter.

I said that the American woman, like her Parisian sister, likes to shine in society, but I must establish a little shade of difference in this respect between the two. While the Parisian makes all possible effort to attract and please the men, the American woman is sufficient to herself, and can get along quite well with the society of her own sex; at least, she leads one to think that she can. Often one of my fair friends has said to me:—

"I was at a whist party yesterday."

"Who were there?" I asked.

"Oh, only ladies."

"And did you enjoy it?

"Oh, we had a lovely time."

Just think of it, such "a lovely time," and without the men! A Parisian would never say that. In Paris, a woman does not understand pleasure without the society of men any more than a man understands pleasure without the society of women.

But notwithstanding her prominent position in the social life of that country, woman does not occupy, as it seems, the same great place in the hearts, minds, imagination and passion of the American artists and poets.

In the first place, among the many American painters there are only a few who paint women. Kenyon Cox represents her

In the pride of her beauty,

as Byron says. He admires in her those graceful and exquisite lines of beauty which appeal more strongly to the artist than to her "proud lord."

Thomas W. Dewing has succeeded in giving us pictures of women that might stand for the ideal American type. He represents beautiful ladies, mostly mature women of thirty.

Pictures representing nude women, by Mr. Davies, are not known, on account of prudish ideas, but they are keen studies of womanhood.

Of course other painters, as Tarbell, Sargent, Chase, Benson, sometimes represent woman, but they display the beauty of her toilet rather than of her body. The same phenomenon is observed among American sculptors. St. Gaudens, H. H. Kitson, Proctor, Dallin, are famous chiefly for the boldness of their works representing man and not woman.

There are, however, some American artists who have drawn any number of pretty American girls. Those artists are Dana Gibson, W. T. Smedley, A. B. Wenzell, and Theodore V. Chominski. Their ideas about typical American girls differ very much, and, therefore, their work is also quite different, as is that of Boldini.

According to Mr. Smedley, who has drawn any number of pretty American girls, "the American girl is American mainly in general get-up, in manner, bearing, and dresses." Consequently, his drawings reproduce a type of girl without any characteristics of a race. Mr. A. B. Wenzell, who is most widely known through his illustrations in "Life," sees "the developments of almost classical Greek" in the face of the American girl.

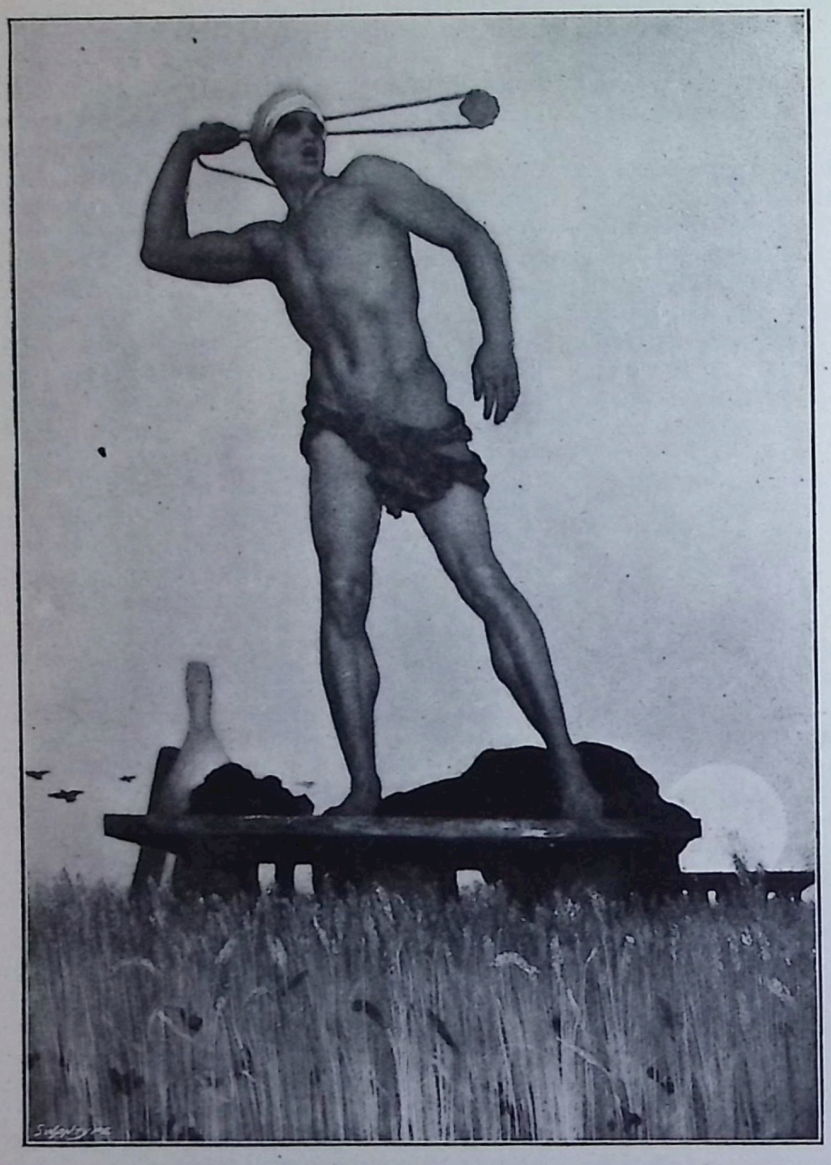
Mr. Chominski's drawings are soft in line and sweet in expression. Mr. Gibson is an artist *par excellence* of a fashionable American girl, and as she is always in the fashion, no matter what she may do, no matter what the barbarism of her dress may be, therefore Mr. Gibson can be considered as the court painter to her Majesty the American woman —and he draws her convincingly.

S. C. DE SOISSONS.

Casket presented to Signor Piatti.

Silver work 18th Century.

(*See Notes, Queries, and Replies.*)



"The Slinger."
By
Lord Leighton
of Stretton, P.R.A.

(By kind leave of Messrs. Constable.)

ENGLISH ART THROUGH FRENCH GLASSES.*

"THERE is an English school of painting." With these words, but three years since, a young French critic, till then all but unknown, sprung a mine on artistic France. It was the frank avowal of a healthy, independent judgment, and, backed by the considerations that followed upon it quickly, won him a place among the critics that is now secure. For his book, "*La Peinture Anglaise Contemporaine*," bore such unanswerable evidence of dispassionate inquiry and sane conclusion that it challenged a hearing and compelled respect. And now Miss Poynter has given us a translation—an admirable translation too.

The writer begins at the beginning. He starts with Ruskin, the voice crying in the wilderness, and so traces the growth, development, and result of that movement which brought English Art back to first principles from the inanities of the level to which it had dropped.

How Ruskin called a companionship of certain young painters round him, how they stormed the fastnesses of English Academic tradition, how they were checked

* "English Contemporary Art." Translated from the French of Robert de la Sizeranne by H. M. Poynter. (A. Constable & Co., Westminster.)

at the outset but won at last, and of all that English Art owes to them to-day, Monsieur Robert de la Sizeranne has much to say. From that companionship—the Pre-Raphaelite Brotherhood—he takes Holman Hunt, Millais, and Rossetti, with others whose work is associated with, or is the outcome of theirs; Madox Brown, their inspiration; Alma Tadema, painter of history; Herkomer, painter in portraiture; Burne-Jones, mystic and legendary; Leighton, priest of the beautiful.

Some of these chapters have already appeared in THE ARTIST; and it seems fitting that we should signalise the appearance of this book by giving at length the author's views on Ruskin and on Holman Hunt. This, with the publishers' permission, we do in the article which follows.

And so we take our leave of a book which Messrs. Constable have produced according to their invariable high standard. Beautiful in its typography, dignified in its general character, it is worthy of its subject, and could have no higher praise. The thanks of all who love art and who study its story are signally due to the publishers for putting this translation within their reach.

THE PRE-RAPHAELITES' INSPIRER.

Having dealt, in his previous article, with the early struggles of D. G. Rossetti and Ford Madox Brown, M. de la Sizeranne passes on to speak of John Ruskin and of Holman Hunt.

One evening, he says, a fellow-student brought him a book published a few years previously and constantly re-edited: "Modern Painters," by a Graduate of Oxford. Holman Hunt turned the pages, at first with curiosity, then with admiration, finally with enthusiasm. This was not one of those vague babblings which are usually catalogued under the heading of "Æsthetics," in that literature of art which is due to deserters from art to literature, who write badly and who cannot draw. It was an energetic, well-sustained, eloquent, passionate pleading in favour of natural landscape, as opposed to academic and artificial landscape painting. It was a brilliant discourse full of facts and examples, in which the experience of an expert underlay every theory; a dissertation, in which a stroke of the brush had evidently preceded every stroke of the pen. And the language was at once the finest, the richest, the strongest that could be devised. Never had art been written of in any country in such fashion, with such fire, such conviction, such enthusiasm; and never, perhaps, can it be so written of again. Hunt spent the night bending over this book, drawing fresh life from the pages which seemed to have been written by this stranger solely and entirely for him, so clearly did they set forth all that he had felt confused by; as in this passage, for example:

"It ought to be a rule with every painter never to let a picture leave his easel while it is yet capable of improvement, or of having more thought put into it. The general effect is often perfect and pleasing and not to be improved upon, when the details and facts are altogether imperfect and unsatisfactory. It may be difficult, perhaps the most difficult task of all, to complete these details and not to hurt the general effect; but, until the artist can do this, his art is imperfect and his picture unfinished. That only is a complete picture which has both the general wholeness and effect of nature, and the inexhaustible

"Our Village."
By
Professor Herkomer,
R.A.

"Golden Hours." By Lord Leighton of Stretton, P.R.A.

(By kind leave of Messrs. Constable.)

perfection of nature's details. And it is only in the effort to unite them that a painter really improves. By aiming only at details he becomes a mechanic; by aiming only at generals he becomes a trickster; his fall in both cases is sure."*

And the writer says again:

"Now it is indeed impossible for the painter to follow all this *(the infinity of nature)*; he cannot come up to the same degree and order of infinity; but he can give us a lesser kind of infinity. He has not one-thousandth part of the space to occupy which nature has; but he can, at least, leave no part of that space vacant and unprofitable. If Nature carries out her minutiæ over miles, he has no excuse for generalising in inches. And if he will only give us all he can, if he will give us a fulness as complete and as mysterious as nature's, we will pardon him for its being the fulness of a cup instead of an ocean. But we will not pardon him, if, because he has not a mile to occupy, he will not occupy the inch, and because he has fewer means at his command will leave half of those in his power unexerted. Still less will we pardon him for mistaking the sport of nature for her labour, and for following her only in her hour of rest, without observing how she has worked for it. After spending centuries in raising the forest and guiding the river, and modelling the mountain, she exults over her work in buoyancy of spirit, with playful sunbeams and flying clouds; but the painter must go through the same labour, or he must not have the same recreation. Let him chisel his rock faithfully, and tuft his forest delicately, and then we will allow him his freaks of light and shade, and thank him for them; but we must not be put off with the play before the lesson, with the adjunct instead of the essence, with the illustration instead of the fact."*

And the young painter, reading on and on, in the hope of finding before he slept the watchword he had so long been seeking

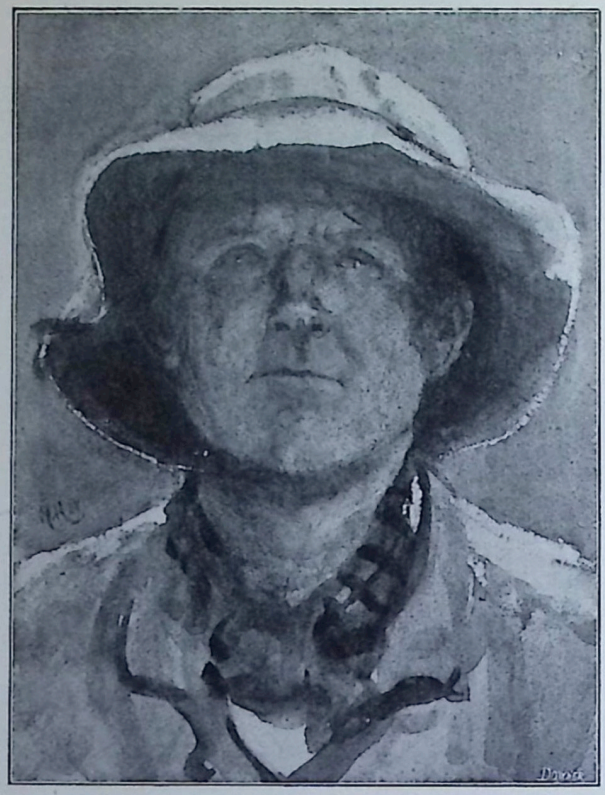
* "Modern Painters": "Necessity of finishing works of art perfectly."

* "Modern Painters"; "The imperative necessity in landscape painting of fulness and finish."

"Der Bittgang."
By
Prof. Herkomer, R.A.

(By kind leave of Messrs. Constable.)

against academic generalisation and the perfect model to be set up against the model of the schools, reached this page, the last in the volume, the most daring that had ever yet been written: "From young artists nothing ought to be tolerated but simple *bonâ fide* imitation of nature. They have no business to ape the execution of masters, to utter weak and disjointed repetitions of other men's words, and mimic the gestures of the preacher without understanding his meaning or sharing his emotions. We do not want their crude ideas of composition, their unformed conceptions of the Beautiful, their unsystematised experiments on the Sublime. We scorn their velocity, for it is without direction; we reject their decision, for it is without grounds; we contemn their composition, for it is without materials; we reprobate their choice, for it is without comparison. Their duty is neither to choose, nor compose, nor imagine, nor experimentalise, but to be humble and earnest in following the steps of nature and tracing the finger of God. Nothing is so bad a symptom, in the work of young artists, as too much dexterity of handling, for it is a sign that they are satisfied with their work, and have tried to do nothing more than they were able to do. Their works should be full of failures, for these are the signs of efforts. They should keep to quiet colours, greys and browns, and, making the early works of Turner their example, as his latest are to be their object of emulation, should go to nature in all singleness of heart, and walk with her laboriously and trustingly, having no other thoughts but how best to penetrate her meaning and remember her instructions, rejecting



A Study
of a
Man's Head.

By
Prof. Herkomer,
R.A.

From "At Death's Door."

By
Professor Herkomer, R.A.

"Light, Life and Melody."

By Professor Herkomer, R.A.

(By kind leave of Messrs. Constable.)

nothing, selecting nothing, and scorning nothing."*

The watchword was found. Did Hunt sleep that night? I know not, but surely he dreamed, and there are dreams deeper and more invigorating than any slumber.

Who was the writer who, on this page, dated 1843, proclaimed the formula of Realism long before the realists, at the moment when Courbet and his peers, boys who had hardly left school, were anxiously seeking their way. He was himself almost a boy. At the age of twenty-three he had written this in a little cottage on the outskirts of London, at Herne Hill, a spur of the Surrey Downs. For several years he had travelled with his parents in Italy, in Switzerland, on the Rhine, collecting documents, copying pictures, studying leaves and flowers in the microscope, rushing through museums and up mountains with a pencil in his hand, sketching the mouldings of a cornice or the outlines of a glacier. At last, moved by his admiration for Turner to attempt an apology for this great artist, he rallied all these observations and examples to his aid, and proclaimed to astonished England that there was nothing in the world so great as nature and as art, and that a great people wishing to assert itself could become artistic when it would. This was the origin of the first volume of "Modern Painters." From this were to spring, during fifty years, those prodigious invocations of human memorials and things divine, of antique thought and of vanished inspiration: The "Seven Lamps of Architecture," "Stones of Venice," "Aratra Pentelici," "Val d'Arno," "Sesame and Lilies," "Queen of Air," the "Eagle's Eyrie," "Ariadne Florentina," "Mornings in Florence," "The Laws of Fiesole," whereby this authoritative guide, this Kneipp of æstheticism, undertakes to cure you of bad taste on the condition of blind obedience to him; works so full of analytical acumen and of creative genius that they might be called the Poems of Criticism. With this admiration for the skies, the clouds, the woods, the water, the rocks, John Ruskin was to charm English imagination for fifty years, and to raise it by degrees to the enthusiasm of which the æsthetic movement was the ridiculous but perfectly sincere expression. Understanding from the first that his fellow-countrymen would not understand him if he merely spoke of the beautiful in

* "Modern Painters": "The duty and after privileges of all students."

nature and in art, he spoke of the True, the Good, the Useful, the Moral, of biblical thought and of the curiosities of science. Single in his aim, he was multiple in his means.

By turns specialist, historian, anti-Papist, moralist, economist, poet, botanist, geologist, he attracted those most opposed to the idea of beauty by the charms of his learned conversation; and through all the windings of his historic wanderings he inevitably brings them back to the same point, which is the social mission of art and its supremacy. He is the man who will, later on, protest against railroads because they are ugly; who will pardon the Popes because they were handsome; who will found æsthetic festivals in convents and museums in manufacturing centres; who will revive mediæval guilds and corporations because they were picturesque; who will set up a factory, in Westmoreland, of thirty women, with spinning-wheels made after the pattern of the one on the belfry of Giotto; and another, at Laxey, in the Isle of Man, where the wool of the black, island sheep is woven independently of any modern machine, because manual labour develops the muscles and improves the beauty of the human form.

Examples of the æsthetic despotism of Ruskin and of the submission of his admirers are known throughout England. One day the great æsthete announced that he could not understand why no one painted apple-trees in flower, for nothing could be more "æsthetic" than a flowering apple-tree. The following year the walls of all the exhibitions were covered with apple-trees in bloom. Another time, a lady filled with a desire to copy from nature, asked him in all simplicity, what subject he would recommend to her. I will send you one, he replied; and, in a few days, she beheld a cart at her door, with an immense paving stone. In no way surprised she set herself conscientiously to study the paving stone. This anecdote is *bene tróvato* rather than *vero*. But I myself have remarked, at Florence, how scrupulously the prescriptions of this Kneipp of æstheticism are carried out. Certainly the tourist in Savonarola's city, who holds by the injunctions of "Mornings in Florence," might leave the banks of the Arno without having seen the Tribune, or the Pitti, or the Palazzo Vecchio, or the Loggia, or San Marco, or anything which you generally go to Florence on purpose to see. But, he would have been frozen behind the funeral monument of the Marchese Strozzi Ridolfi in the Cloister of Santa Maria Novella, and would have ruined his sight in a dark chapel of Santa Croce, and would only by a miracle have escaped a stiff neck or a catarrh from gazing at the Campanile in all the winds that blow, with his nose in the air and his feet in the mire. Now I have seen thirty English men and women making these æsthetic pilgrimages six days running in the order prescribed by Ruskin. I have come upon these æsthetes watching the rays of sunlight in the little chapel of the Bardi, before the Giotto, as is set forth in the third book, "Before the Soldan"; examining the "Strait Gate" in the fresco of the "Triumph of Saint Thomas Aquinas"; I have seen them hurrying from Santa Maria Novella to the Uffizi at a quarter past eleven as Ruskin wills it; and from the cathedral to the green cloister in the Spanish chapel, to compare the effects of the vaulting, without a moment's delay, looking neither right nor left as they pass through the streets, so that the impression left on the eye may not be weakened. I have seen them, too, stooping over the grave-stone of Galileo at the entrance to Santa Croce, bending over the stern and wearied face of the philosopher and physician, which is needlessly trodden under foot.

And in the solemn shadow of the temple, the sweet, solemn words of the great worshipper of the beautiful made a striking impression. You forgot that this visit was part of a regular Cook's Tour, that these testimonies of enthusiasm were regulated by imperious asterisks printed in far-seeing guide books. The magic of the great writer restored the idea of an æsthetic pilgrimage to the scene; you expected to see Fra Egidio and St. Louis moving towards each other from the depths of the old chapel, silent as in the legend when they meet for the first time, to embrace each other, without exchanging a word, and then to part for ever. Their revivified breath passes over our petrified bodies, as it were, and it seems to be their fingers which turn the pages in our hands.

At the moment when young Hunt was reading his first work, John Ruskin was not yet the well-known author that he is now, read in thousands of copies; but his sharp, clear voice had already a tone of authority. This authority was altogether honorary; he was listened to, he was not followed. To make a revolution in painting, the most eloquent criticism is not enough; there must be painters. John Ruskin had none around him, and he was vainly scanning the horizon of the three kingdoms for new men whom he might make his disciples.

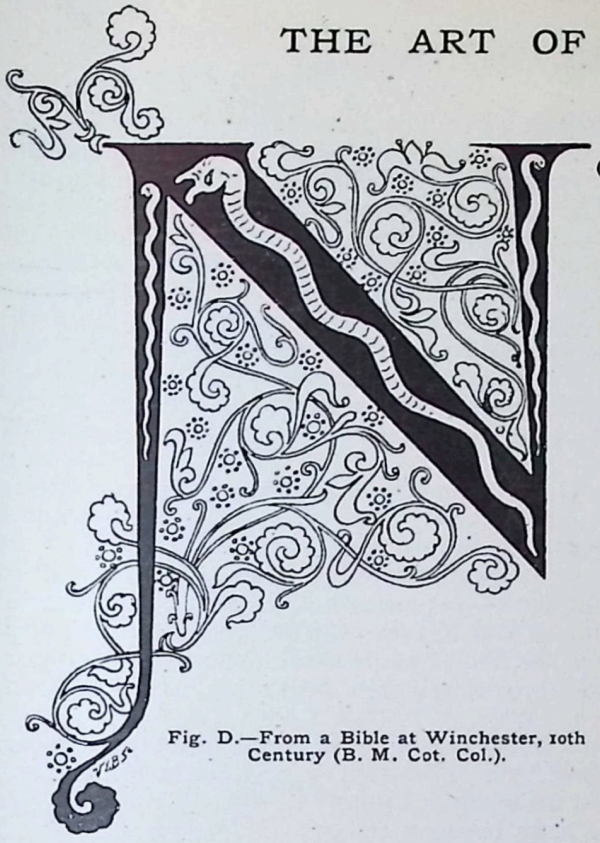


Fig. D.—From a Bible at Winchester, 10th Century (B. M. Cot. Col.).

NO historic art is more ancient than this; and therefore more difficult to trace to its origin. If we go back to Egypt, the cradle of civilisation, we find examples of papyri on which are painted mythological figures of varying colour and form. Some of these have titles in which vermilion is introduced.

In the Bodleian Library, at Oxford, there are some fine examples of Oriental MSS., which show to what an extent the art of burnishing gold and silver was carried on in the East. Indeed, this practice dates from a period of great antiquity. Noteworthy specimens from India prove the perfection of the art of illumination in that part of the world, so rich in the production of precious stones, gold, and silver, and of the knowledge of how to use these to the best advantage in works of art. The gold in the East is thought by some to be purer, especially in earlier times, hence it was more malleable and easier to work.

Greece, influenced by Egypt, and, perhaps, by India, brought her refined intellect to bear upon the decoration of vellum, and used her most skilled workmen to display their talents on its ivory-toned sheets. Artists in gold, called scribes, were set apart for this purpose among the later Greeks.

Rome, with her treasure-houses of art, enthusiastically cultured the practice of illuminating, although no examples remain previous to the Christian era; yet, according to Ovid and Pliny, the Romans were in the habit of adorning their manuscripts with pictures, and rubricating them generally, long before the destruction of Pompeii. The oldest Latin manuscripts extant, such as the Vienna Roman Calendar and the Vatican Virgil, both of the fourth century, contain little good decoration. The illustrations are coarsely done, with an occasional red border; the figures are shaded in bistre with a pen, and the outlines filled in with heavy colours. The Greeks stained the vellum purple, or rose colour. The Emperor Maximus the younger was presented with the poems of Homer treated after this fashion. The letters were

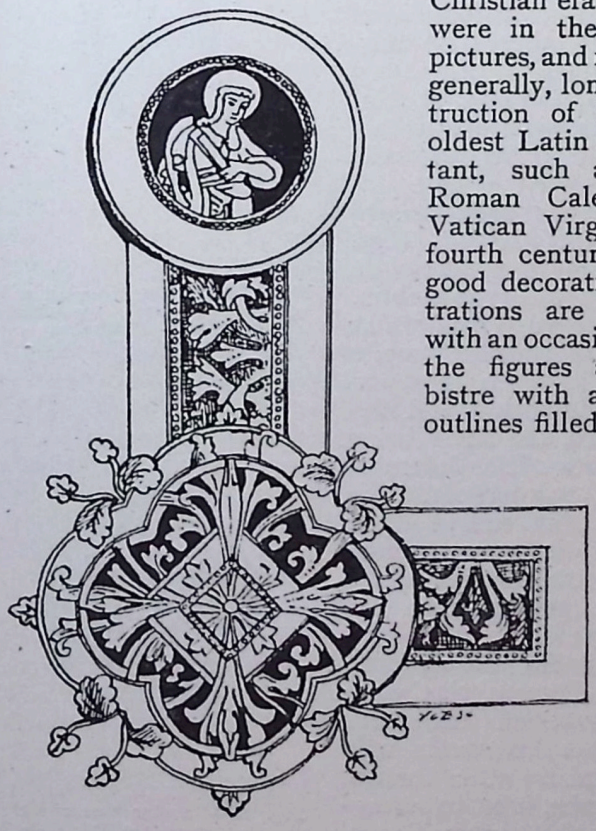


Fig. Q.—A Medallion-border, from the Gospels of King Canute, B.M. (late 10th Century).

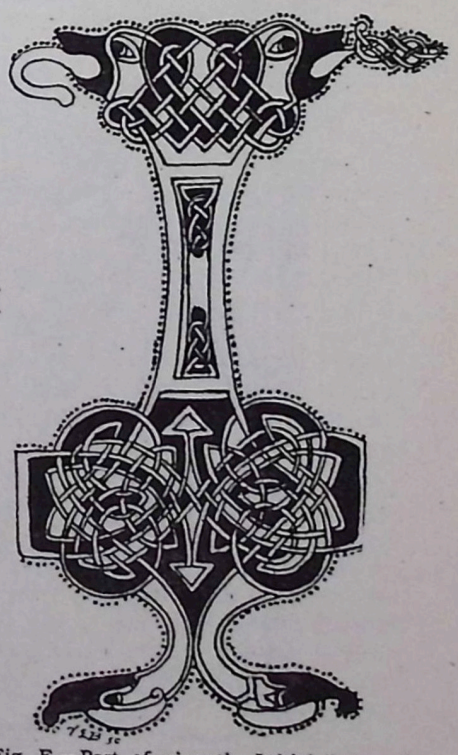


Fig. E.—Part of gigantic Initial Letter, from the Franco-Saxon Bible of St. Denis, 9th Century (British Museum).

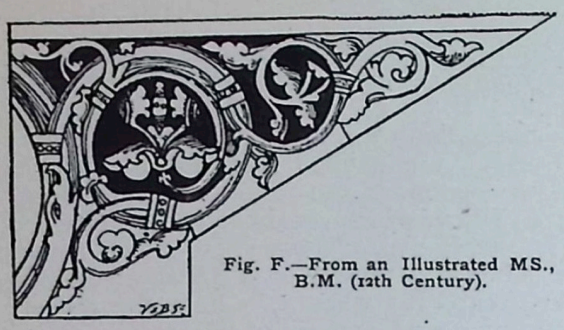


Fig. F.—From an Illustrated MS., B.M. (12th Century).

written in gold. (*See* Julius Capitolinus on "The Life of the Emperor Maximus the Younger," and Shaw on "Illumination.") The practice of staining vellum was discontinued for about 100 years. Mention of it is made by St. Jerome, who says it was used only for copies of the Scriptures, and other books of devotion, written for libraries of princes and services of monasteries.

Perhaps the most ancient existing specimen of this beautiful style of palæography is the "Codex Argenteus" of Ulphilas, written in 360 A.D.

Quite recently a copy of the Gospels, written on purple vellum in silver, has been found in Asia Minor. It dates back to the sixth century. Russia has secured this most interesting manuscript.

Although in early times the art of writing in gold seems to have been but imperfectly understood in England—few examples being met with—yet certain it is that the practice was in vogue in the seventh century, for Wilfrid, Archbishop of York, possessed a copy of the Gospels treated in this way. This work is described by the Archbishop's biographer as "almost a miracle," such an intricate piece of workmanship never having been seen in England before.

The art of staining vellum apparently declined between the eighth and ninth centuries, for a book stained from end to end is but seldom seen after that period, although letters continued to be written in gold for some time after, as may be seen in a volume of "The Bible and Hours of Charles the Bald" in the Musée des Souverains at Paris, and a fine example of "The Gospels" in the Harleian collection.

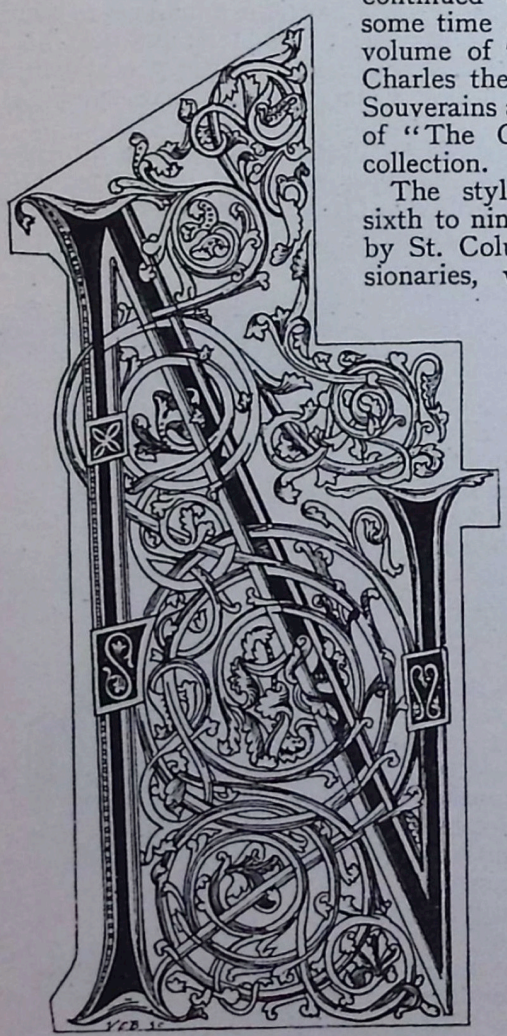


Fig. P.—From the Illustrated Books of the Middle Ages.

The style of illuminating in the sixth to ninth centuries was influenced by St. Columba and other Irish missionaries, who founded a monastery at Iona, and later at Lindisfarne, where a school of illumination was formed. Here were produced the well-known "Book of Kells" (Figs. K1 and K2), now in Trinity College, Dublin, sixth century, and "The Book of Durrow," copies of the Gospels, most exquisitely written and illuminated, the latter being the work of St. Columba, who completed the volume in twelve days. In it is a customary request of the Irish scribe for a prayer from the reader: "I pray thy blessedness, O holy presbyter Patrick, that whosoever shall take this book in his hands may remember the writer Columba, who have myself written this Gospel in the space of twelve

Fig. J.—From the Cover of a MS., executed by the Abbot of Glastonbury-Winchester (10th Century).

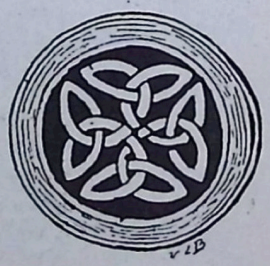


Fig. A.—Circular Ornament of four conjoined Triquetrae, from the Sacramentarium of Rheims.

days by the grace of our Lord." The leading characteristic of this period was quaintness rather than beauty. Lizard-like reptiles are represented curiously introduced amongst interwoven threads of various colours on black or coloured grounds (Fig. K). The initials are of enormous size, outlined with rows of minute red dots. Sometimes these are formed into patterns (Figs. M and N), and occasionally the dots are green.

The "Durham Book" (Hiberno-Saxon, 635), is a beautiful example of this style. It was written in memory of St. Cuthbert, by order of Eadrith, Bishop of Lindisfarne. The manuscript is the production of the Monastery of Lindisfarne (Fig. C). It was greatly enriched by the hermit Bilfrith under the direction of Aethelwald, the successor of Eadrith. The valuable jewels which adorned it marked it a prey to the devastation of the Reformation, the zealots of which despoiled it of its cover. The vellum is of very fine quality, and still in splendid condition; the colours and ink appear as fresh as when presented from the illuminator's hand.

In a gospel of St. Chad, the labour employed on one of the pages alone must have been very great. The lines are most accurately portrayed, the interlacing patterns most finely and evenly done, while the harmonious effect of the colouring is truly wonderful.

A great similarity exists in the works of this period between stone work and illumination, the one style of decoration being evidently the motive power of the other. This is particularly noticeable in some of the great stone crosses, the designs on which appear like those of some illuminated manuscripts, viewed through a magnifying glass. (Figs. A, B, and I.) A type of this kind—the Monasterboice Cross—may be seen in the Crystal Palace.

Several examples of this style of illumination may be met with abroad, for the Irish or Anglo-Saxon missionaries carried manuscripts with them to various monasteries in Europe.

A copy of the Gospels was found in the tomb of St. Kilian, an Irishman, the apostle of Franconia, on which the blood-stains gave painful evidence of his murder. It is now at Wurtzburg, where, year by year, on the anniversary of the Saint's martyrdom, the book is shown on the altar of the cathedral.

It is possible that Byzantium and the East may have influenced the peculiar form of Celtic ornament, for the Irish missionaries travelled frequently to Egypt and the Holy Land. The same intricate ornament is traceable to Byzantium, the centre of art from the middle of the fourth century. It is very marked in the latter and early monuments of Mount Athos.

While the Arabians and Persians were steadily producing manuscripts, each one more beautiful than the last, introducing delicate touches of the acanthus leaf, and adding to the grace of the designs by the addition of foliage and gold, England was gradually nearing the standard of perfection which she reached in the middle of the fourteenth century. Influenced perhaps by Oriental motives, she produced numberless works of beautiful execution, in which a delicate play of colour is manifest, giving distinctness to details, and a quaint effect to the whole. With the interlacing of knots may be seen heads of birds and serpents, the tongues of which cross and recross in graceful coils (Fig. E).

Many of the magnificent manuscripts of the tenth and eleventh centuries, under the title of "Opus Anglicanum," were transcribed and illuminated at the Scriptorium of Hyde, near Winchester, which was the most renowned establishment of the kind in Europe. It boasted amongst its illustrious professors, the famous Abbot of Glastonbury, who lent his hand to the work of illuminating on vellum, and the gilding of the book covers (Fig. J). Bishop Aethelwald encouraged the efforts of this Anglo-Saxon school by every means in his power. He co-operated with Dunstan and Oswald in reforming the monks and restoring learning, and refounded the monasteries of Ely, Peterborough, and Thorney.

Beautiful examples of this school are, particularly, "The Benedictional," written towards the close of 963 and 970, by command of Aethelwald; a "Psalter," in the Arundel collection; a "Copy of the Gospels," Royal D ix.; the "Cottonian Psalter" (Tiberius C vi.), and a "Bible" at Winchester (Figs. D and Q), from which we take the initial to this article. This last volume is unfinished. It shows every stage in the process of illumination.

The chief characteristics of the eleventh century are: (1) Texts neatly written, and borders gorgeously coloured; (2) Gold lavishly applied and highly burnished, both in back-grounds and in foliage; (3) Figures used in medallions upon variously coloured grounds—little differing from the designs of the early part of the twelfth century.

Towards the close of the twelfth century a distinct style sprang up, in which the important letters, borders, and ornaments were outlined by firm vermilion lines, varied by black lines in those portions representing animals, birds and human masks. The capital letters were very large, often extending over the whole page, and sometimes measuring as much as eighteen inches in length. The pen was more frequently used than the brush, the latter being reserved for

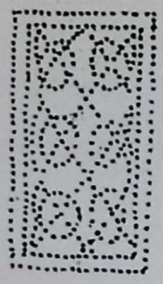


Fig. M.—Interlaced Ornament, formed of red dots, from the Gospels of Lindisfarne (635, Hiberno-Saxon).

Fig. R.—From a German Missal (12th Century).

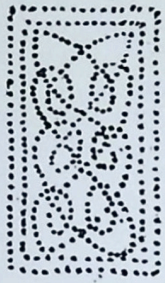


Fig. N.—Interlaced Ornament, formed of red dots, from the Gospels of Lindisfarne (635, Hiberno-Saxon).

the more solid portions or tinted grounds. These are pale and thinly painted (Fig. G). The German illuminators are said to have taken up this principle of ornamentation.

Owing to the union of Henry II. with Eleanor of Aquitaine, French influence was brought to bear on the work of illumination in England, the styles of both countries being almost identical. The sides of the pages were more elaborately treated, and floriated terminations extended across the top and bottom of the pages. Occasionally figures are introduced, after the historian of the text, who generally bears a scroll in his right hand, with an inscription. Figure drawing at this period was far in advance of earlier times; though still quaint in style, the features were truthfully represented, and the draperies were remarkable for the broad and simple arrangement of their folds, and the soft harmony of tints employed on them. The best examples of this time are "The Passionale" (1190), and a copy of a Bible in the British Museum. In this latter volume there is a picture of the writer seated at a desk, near which stands a monk holding out to him an ink-horn.

From the end of the twelfth century a reduction in the size of books took place, and consequently in the ornament. The principal letters were enclosed in square frames, at the angles of which were introduced medallions. These frequently contained minstrels playing on instruments, and other curious devices. Animals of all kinds and reptiles were represented in the most fantastic attitudes, carefully drawn on raised and burnished gold grounds. Perhaps the finest example of English art of this period is a Psalter belonging to the Society of Antiquaries of London.

Owing to the employment of a delicate material, called uterine vellum, the scribes produced a writing so fine as to be scarcely visible to the naked eye. In portraits of illustrious men the outline features of the faces are most finely drawn. A beautiful example of this is a Psalter in the British Museum, said to have been executed in the Convent of the Black Friars of London, founded by Edward and Queen Eleanor. It is interesting, both on account of its great artistic merit and its historical value. The manuscript was begun as a marriage present from King Edward I. and Queen Eleanor to their third son Alphonso, who died when the first eight leaves were finished; it then passed into inferior hands, who completed the volume in honour of the prince's sister Elizabeth.

Now the layman sat on the stool of the artist-monk, and painted all the chief parts of the manuscripts, whilst to the scribes was left the more tedious work of spacing out and writing. Green became the prevailing colour, and often birds were introduced painted from nature.

Notwithstanding that the art of illumination began to decline in the fifteenth century, yet many beautiful works were produced of great value, one being the volume of poems in the

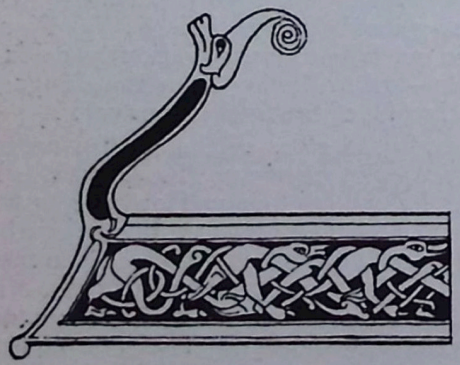


Fig. C.—From the Gospel of Lindisfarne (12th Century) Cot. Library (British Museum).

Fig. K.—From a Book of Kells, Library of Trinity College, Dublin.

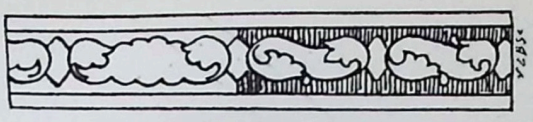


Fig. H.—From an Illustrated MS., 12th Century (British Museum).

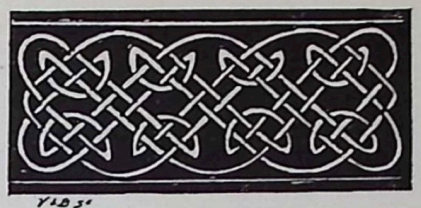


Fig. I.—Interlaced Border from Anglo-Saxon and Irish MSS. (British Museum).

British Museum, a translation into English verse of the legend of St. Edmund and St. Fremund, from the Latin verse. It is most delicately written and contains 125 miniatures, borders and initials. Another, "The Bedford Missal," said to have been written in 1423, partly by the Van Eycks, who were illuminators before they became oil-painters, shows a change in miniature painting. The pictures of this manuscript are thought by some to have been executed by a French artist. The lettering is interesting, words often being written wholly in red, whilst erasures are made of the same colour. A volume of the "Poems of Christine de Pasan" (Harleian Collection) contains beautifully coloured drawings.

Fig. B.—Circular Ornament on the Base of Stone Cross, in the Churchyard of St. Vigeans, Angusshire.

Fig. O.—From the Illustrated Books of the Middle Ages.

At this time a change took place in the margins. A bold and graceful style of ornamentation was adopted, on which the foliage surrounding the margins was made to grow out of the body of the capital letter at the commencement of the text. Gold backgrounds were punctured to increase the rich, dazzling effect. The spaces at the end of the lines were filled in with blocks, illuminated more or less elaborately.

A superb manuscript of this period may be seen in the British Museum, entitled "Le Roman de la Rose." This book was begun in French verse by William de Lorris, and finished forty years after by John Clopinell, *alias* John Moone, born at Merven, upon the river Loyer, not far from Paris.

Fig. L.—From an Illustrated MS. 12th Century (Brit. Mus.).

At the close of the fifteenth century there was scarcely a document to be found without some sort of illumination or drawings with the pen.

Artists of renown lent their energies to the illumination of vellum, and produced some excellent miniatures, a few of which were enlarged into pictures. The tempered paintings of Fra Angelico are thought by some to have been thus originated.

Gradually, with the desire of the painter to produce natural objects, the art of illumination lost its true purpose, *i.e.*, the ornamentation of structural features, and became ornament applied. The invention of printing almost imperceptibly caused it to sink farther and farther into the background, until it died out altogether.

H. A. Heaton.

Fig. G.—From a MS. of the 15th Century, showing Revival of 12th Century Style (British Museum).

Mont-Saint-Père in Winter; by Léon L'hermitte.

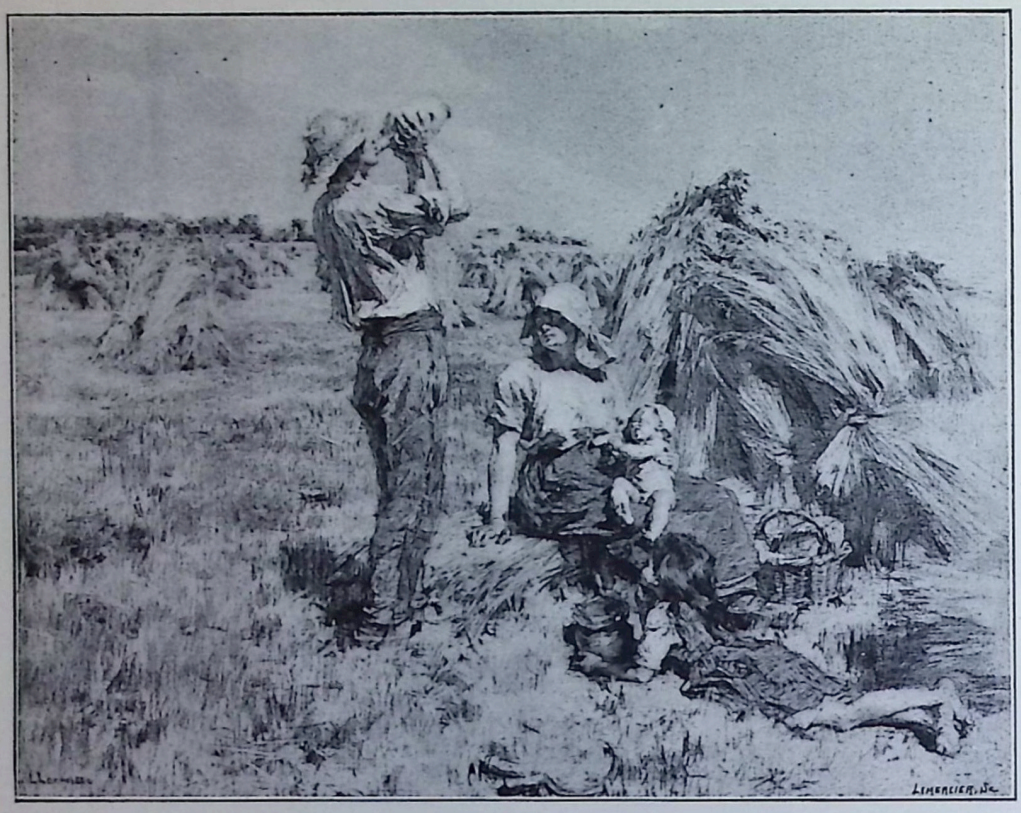
THE ARTIST IN PARIS.

THE WORK OF LÉON L'HERMITTE.

IN a thin volume entitled "Le Paysagiste aux Champs," which I was fortunate one day to pick up in a Paris bookseller's for a mere song, is to be found the best account I know of the daily life thirty years ago of those French painters who at the present time hold leading positions in landscape art. Every day of the life of such men as Corot, Daubigny, the brothers Desbrosses, L'hermitte, and others who, in 1866, contributed etchings to that volume, was occupied in labour often as hard and persistent as that of the labourers in the fields, they loved moreover the labour of their trade "apart from any question of success or fame." And as habits of early life become second nature in middle age, there we have the secret, if such it be, of the success of the French landscape painter whose art training and career I propose to tell—believing that it will contain many valuable hints for the guidance of students—and the reason why he leaves Paris so often for picturesque Mont-Saint-Père, where, as he will tell you, he can find subjects for pictures often two yards from the large garden adjoining his house.

Léon Augustin L'hermitte's art training dates from 1863. A gentleman who had settled at his native village of Mont-Saint-Père was struck by the promise of some of his innumerable drawings, and it was through his influence that the young artist (L'hermitte was born in 1844, and was, therefore, at that time only nineteen years old) obtained a small grant from the State, which permitted him on May 4th, 1863, to join the classes of the National (then the Imperial) School of Art in the Rue de l'Ecole de Médecine. One of the professors at the school, M. Lecoq de Boisbaudran, who taught drawing by memory according to a method invented by himself, took especial interest in his work, and when, in 1864, he opened a studio of his own which was subventioned by the Minister of Fine Arts, L'hermitte joined it and came to know intimately such artists as Cazin, the brothers Régamey, Roty, G. Fevrier, and that remarkably clever draughtsman G. Bellenger. As elsewhere he worked from the living model and the antique, but above all put into practice his master's system, which had for its principle the employment of the *mémoire pittoresque*. Personal initiative was required of each student, so that the temperament of each made itself apparent either by seeking for forms and curiosities of colour or of com-

"THE SPINNER."
BY
LÉON L'HERMITTE.



"Hay-makers."
by
Léon L'hermitte.

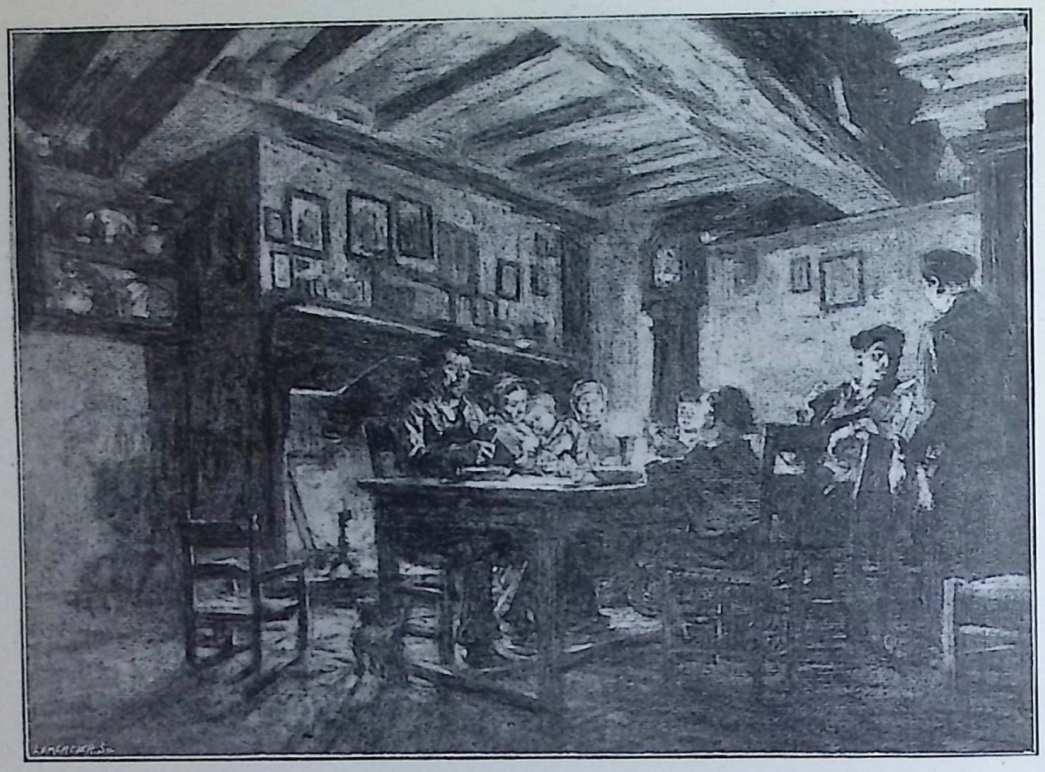
position. In 1864 M. Lecoq de Boisbaudran had already trained several artists who were a kind of tradition to such new-comers as L'hermitte, among them being Alphonse Legros, the author of the admirable canvas "L'Ex-Voto" at Dijon and "L'Amende Honorable," in the Luxembourg Gallery, not to mention those etchings which must give him a place apart in the history of nineteenth century art. Fantin-Latour was another of his pupils. Trained according to this system, L'hermitte came to execute from memory movements and *grouppements des effets* often fugitive. Upon returning to Paris after frequent visits to Mont-Saint-Père, where his father was schoolmaster, he would draw from memory pictures of what he had seen—old country women gathered round the hearth in their cottages, blacksmiths at work in their smithies, or labourers toiling in the fields. In Paris, the services in the churches, the people in the markets and the ever-moving throng in the streets furnished him with an almost inexhaustible mine of subjects. Though this memory system was so logical and rational it met with a good deal of cheap ridicule, which was not wholly destroyed by an examination which L'hermitte and a few of his friends underwent at the Ecole des Beaux-Arts, under the surveillance of the teaching staff. M. Guillaume, the present director of the Ecole de Rome, and who, by-the-by, was recently elected to succeed the late Duc d'Aumale at the Académie Française, was among the well-known public men who took a keen interest in M. Lecoq de Boisbaudran's method, and it was probably owing to his influence that a second examination of L'hermitte and his fellow-students was held at the Ecole des Beaux-Arts—a decisive test which created a great sensation in art circles and effectively silenced those who had endeavoured to cast ridicule on the method. The principles of this method of art training are observed to a certain extent in Paris studios to-day, but I believe M. L'hermitte is the only master who trains his pupils (chief among whom is M. David-Villet) exclusively by the methods of his old art master.

M. L'hermitte first exhibited at the Salon, in 1864. The picture was a small drawing, "La Marne près Alfort." From that time up to the present he has been a prolific contributor to art exhibitions in France and abroad.

A Study of Children;
by
Léon L'hermitte.

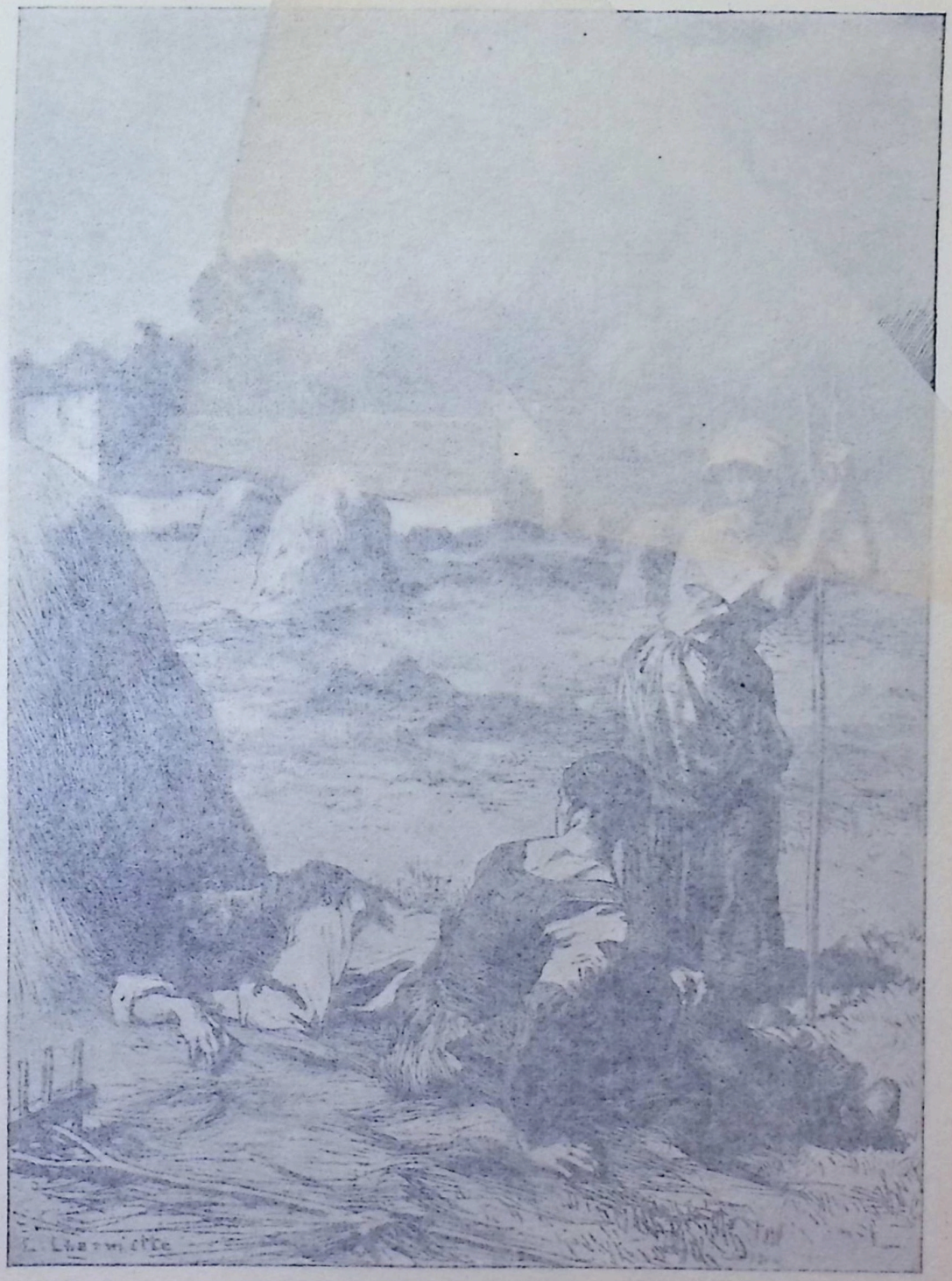
The titles of such works as "Une Veillée," "L'Arrachage des pommes-de-terre," "Le Pressoir," and "Le Père Hubert"—to mention only a few of the pictures which he exhibited between 1865 and 1870—will show he has found his inspiration in the life and labour of the people. At this period of his career his pictures were almost without exception done in charcoal. Probably owing to the necessity of earning a living, he did very little painting; his pencil was too busily engaged in making drawings for sale to lay it aside for the brush. He did a considerable amount of illustration work, including drawings for natural history museums, for books on physics, chemistry, and entomology, and even drawings of furniture. When the war of 1870-71 broke out, his work was, of course, interrupted, but after the armistice he lost no time in leaving Paris for Mont-Saint-Père to recommence, with fresh ardour, his study of rustic life.

At the commencement of June, 1871, he accepted an offer to go to London to make a series of etchings of objects of art belonging to private collectors, for a book entitled "Works of Art in England." This commission lasted three months, and upon returning to Paris at the end of that time he followed up his early attempts at etching, an art in which he has since become particularly distinguished. This visit to London was of considerable importance, since it was the means of his work being brought to the notice of English collectors. A French picture dealer, established in London, who had a number of L'hermitte's pictures, sent them in June, 1872, to the first exhibition of the Black and White Society, where they scored a great success and assured a good position for the artist's works at future exhibitions. Indeed, I believe that at that time L'hermitte was more appreciated in England than in France. Certainly it is a fact that his pictures were almost eagerly purchased by a few English collectors when there arrived periodically from across the Channel small collections of his pictures and drawings, and it is worthy of note that it was not until 1874 that L'hermitte first received official recognition in France. A medal of the third-class which was awarded him in that year for his picture "La Moisson" (purchased by the State, and sent to the Carcassonne Gallery), attracted attention to his work and name, marking him out as an artist of exceptional ability and promise.



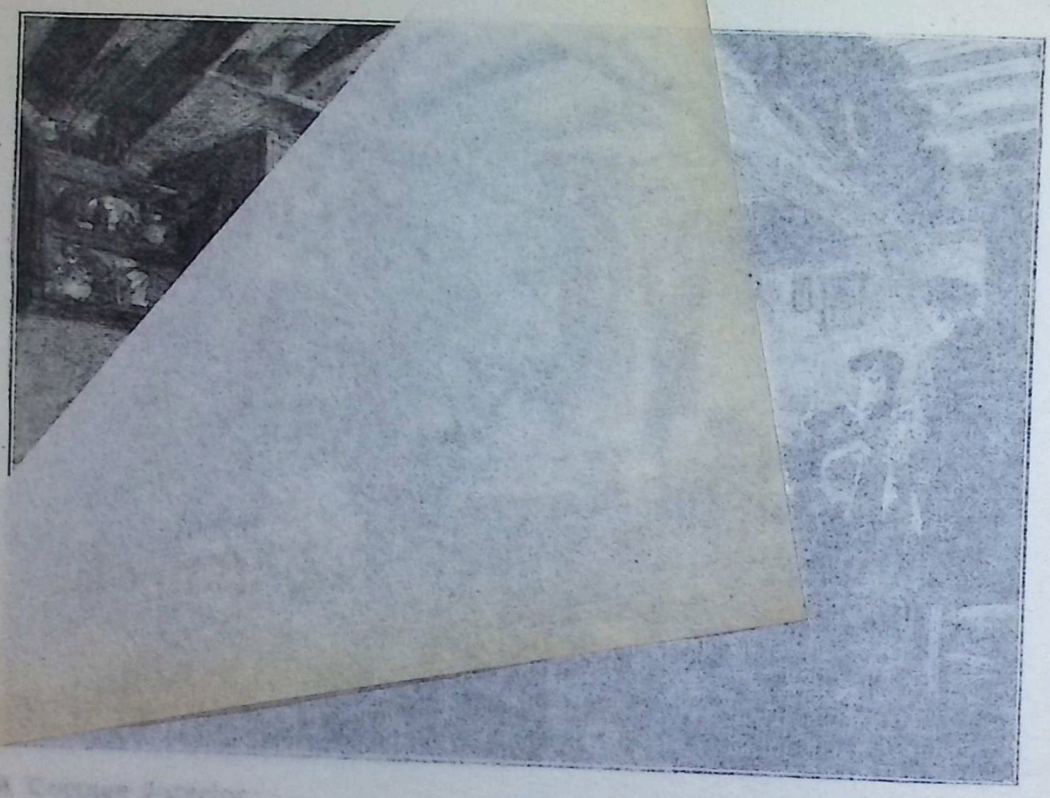
A Cottage Interior;
by
Léon L'hermitte.

But the artist who always remains in one place soon finds that his material is exhausted. The men and women of Mont-Saint-Père and the life of Paris, complex though it might be, began to pall on L'hermitte, who might be said to have almost learnt them off by heart. He began to long, as all true artists do at some periods of their lives, for that ideal village which he could make a centre of operations, returning after a good day's work in the fields to the "*Soleil d'Or*" or the "*Cheval blanc*" where he might dine, "*en compagnie de son idée fixe, où il n'y pas nécessité d'être aimable le soir, où l'on se couche tout bêtement quand on est fatigué.*" In 1874 he made his first journey into Brittany, and spent three months near Brest in a perfectly wild and uncultivated district, filling his sketch-books with drawings of the men and women of Morlaix and Landerneau as he saw them praying before the altars in the village churches, assembled round their dinner tables in the evening, or going about their business in the markets; sketches of Breton children or quaint Breton architecture, of which he was afterwards to make use in finished paintings and drawings. A second visit was paid into Brittany in 1876 and a third in 1878, as a result of which he painted several important pictures, including "Le Pardon de Ploumanach," which, being exhibited in the 1879 Salon, was bought by the State and sent to the St. Quentin Gallery, and "L'Aïeule," the first of his pictures with life-sized drawings, which was awarded a second-class medal at the 1880 Salon and purchased for the Ghent Gallery in Belgium. The year 1881 is noteworthy in L'hermitte's career as that in which he made a profitable journey to Cauterets, and in which he did a large drawing entitled "Le Quatuor: soirée musicale chez A. Duval," which M. Charles Hayem has just presented, with an important collection of water colours by the late Gustave Moreau, to the Luxembourg Gallery. In succeeding years L'hermitte visited Béthune, Rouen, Arcachon, Tréport, Berneval, and more recently went to Belgium, Holland, Moret-sur-le-Loing, Granville, Saint-Malo, Dinan, Villenauxe, Eaux-Bonnes, Cologne, Cassel, Brunswick, Berlin, Dresden, Prague, and Vienna. And that full advantage was taken of each of these journeys may be gathered from the following pictures, which I have selected partly because they typify so well this artist's work, and partly because they are mostly in public galleries, and therefore accessible to the



"HAYMAKERS AT REST."
FROM AN ETCHING
BY
LEON L'HERMITTE.

The Artist



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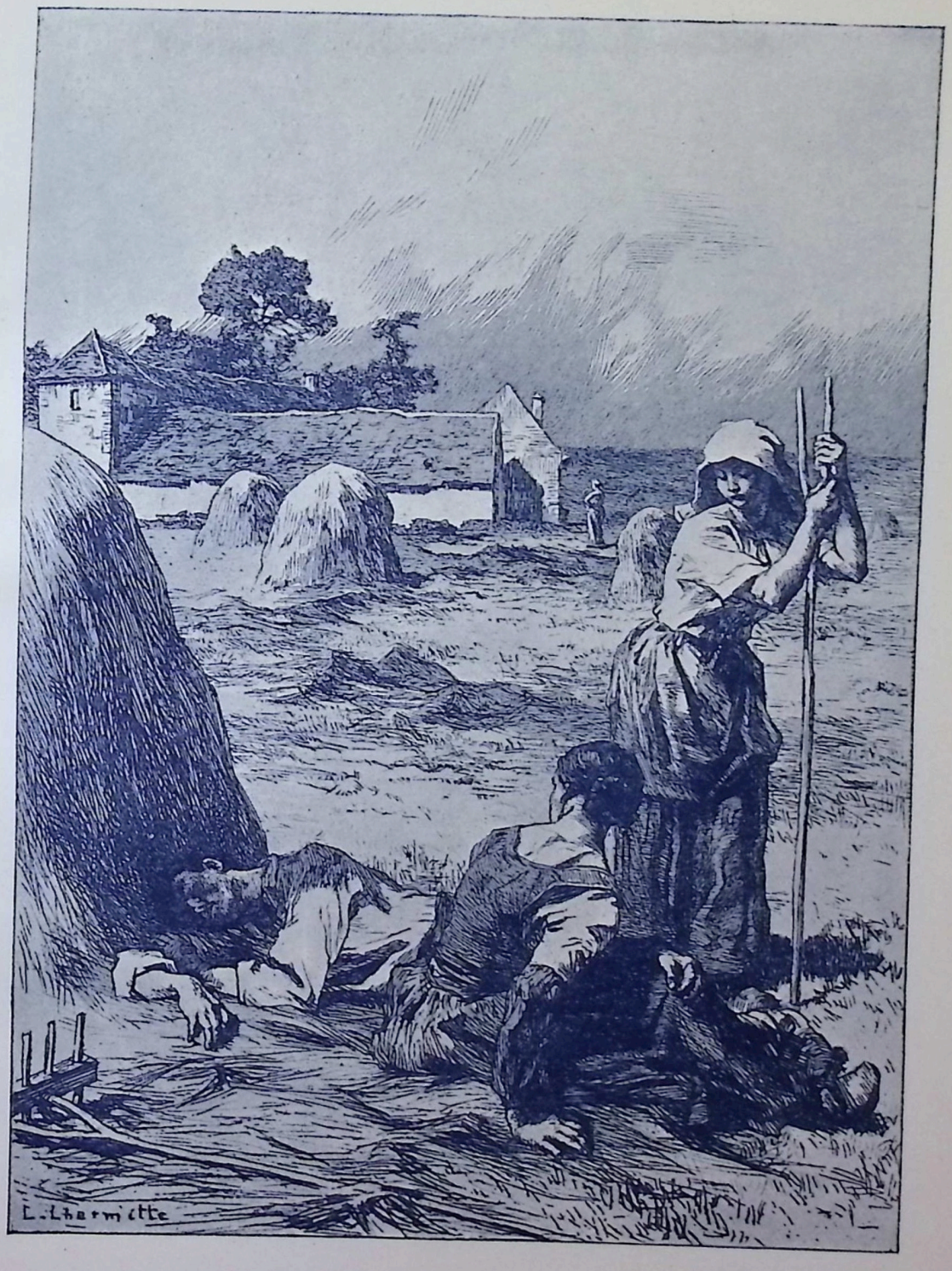


"HAYMAKERS AT REST."
FROM AN ETCHING
BY
LÉON L'HERMITTE.

student: "La Pays des Moissonneurs" (1882), in the Luxembourg; "Les Vendanges" (1884), in the New York Art Gallery; "Le Vin" (1885), purchased by the Maison Pommery, of Reims; "La Fenaison" (1887), in the Buffalo Art Gallery; "Claude Bernard" and "Sainte Claire Deville" (1889 and 1890), two panels in the Salle des Arts at the Sorbonne; "La Moisson près de la ferme," "Faucheurs de sainfoins," and "Le Berger et son troupeau, soir," three pastels in the 1891 Champ de Mars Salon; "L'Ami des humbles" (1892), in the Boston Art Gallery; and "La Mort et le Bucheron" (1893), purchased for the Luxembourg and placed temporarily in the Amiens Art Gallery. An admirable record for so short a period as eleven years! But this list of work only gives a very faint idea of what M. L'hermitte has accomplished since 1882. Of all modern French landscape painters I think he is the most productive with brush, pencil, or etching needle, and it need hardly be said that not the smallest piece of work leaves his studio but it bears a distinct artistic value. Some years ago the *Monde Illustré* published a series of drawings which he made for a Christmas annual, and hardly a year passed without some of his etchings appearing in the *Portfolio*, the *Magazine of Art*, or the *Gazette des Beaux-Arts*. Speaking of his work as an engraver it will hardly be necessary for me to remind lovers of fine art of that well-known etching of Rouen Cathedral, done from a drawing made on the spot, which Messrs. Arthur Tooth and Sons published in 1884.

Mentioning above the three pastels which were exhibited at the 1891 Salon, reminds me that M. L'hermitte was one of the founders, in the spring of 1885, of the Société des Pastellistes, and that, in the summer following, he made his first essays in pastel, a medium which had a singular fascination for him. Since 1887 he has, indeed, done fewer drawings and more pastels. A series of some fifteen or sixteen pictures of haymakers, children, and country gardens, instinct with life, colour, and sunshine, was on view at the last exhibition of the Société des Pastellistes, in Paris, and was declared to be, undoubtedly, the most attractive landscape work on view.

Let me say in conclusion that the pictures reproduced with this article have been carefully selected with a view to their being of value to the art student, and, as the originals are mostly in the artist's private collection, they may be taken to represent what he himself considers his most characteristic work. M. L'hermitte's work will well repay diligent study, his interpretation of nature is never commonplace, and it often approaches that of the great masters of his art.

FREDERIC LEES.

IN MEMORIAM
FÉLICIEN ROPS, FRENCH PAINTER.

DIED AUGUST 25TH, 1898.

THOUGH it was well known that Félicien Rops had been suffering for several years, and had ceased from all work, his death is not the less sad for the many admirers he had gained, both in France and in Belgium.

Rops was by origin a Hungarian, but was born in Belgium, at Namur, and in Brussels he began his artistic career. His earliest known works are some caricatures, done in 1855, for "The Crocodile," a journal belonging to the students of the free University of Brussels. In 1856 he founded the "Uylenspiegel," a *charivari*, which, in spite of its editor's talent, lived but a short time. In the interim he published in a more serious style some large lithographs, such as the "Enterrement au Pays Wallon," which, from the dignity of its subject, the grandeur of its composition, and the marvellous variety of its figures, is one of the masterpieces of modern engraving.

Some attempts at etching, for the "Jeune-France" of Théophile Gautier, led him to study this somewhat neglected art, and he founded, under the patronage of the Duchess of Flanders, a school of etchers. He was almost the only active member, but at this time editors such as Poulet-Malassis began to get him to illustrate books, which called forth that side of his talent which, unfortunately, is the better known to the public. We owe also to Rops some charming frontispieces—that, for example to the "Contes de Grécourt."

His etchings are truly beautiful, lofty, strong and impressive, recalling the best work of van Ostade, Teniers and Jan Steen; and there are, moreover, the illustrations he did for the "Diaboliques" of Barbey d'Aurevilly; and, above all, there is the series of the "Satiniques," inspired both by Baudelaire and Poe, of which the inspiration is so grand, so fantastic and emotional, that one never thinks of the scandals and vulgarities of the theme.

Félicien Rops exercised a considerable influence on the revival of etching. If he did not carry scholars along with him, he made of them none the less many of the most talented French artists. It is on his teaching that Rassenfosse, Odilon Redon, and other artists besides these (Valère Bernard, for example) formed their methods. But whereas Rassenfosse is his most slavish imitator, Valère Bernard has wrested his mechanical processes to serve a different inspiration in the wide domain of imagination and mysticism.

NOTE UPON OUR CALDECOTT PICTURES.

WITH the succeeding—the November—number of THE ARTIST we shall bring to an end our very remarkable series of pictures by the late Randolph Caldecott.

Hidden away from the common view, these drawings by his hand had never before been reproduced, and they probably represent all of his work that remained unpublished.

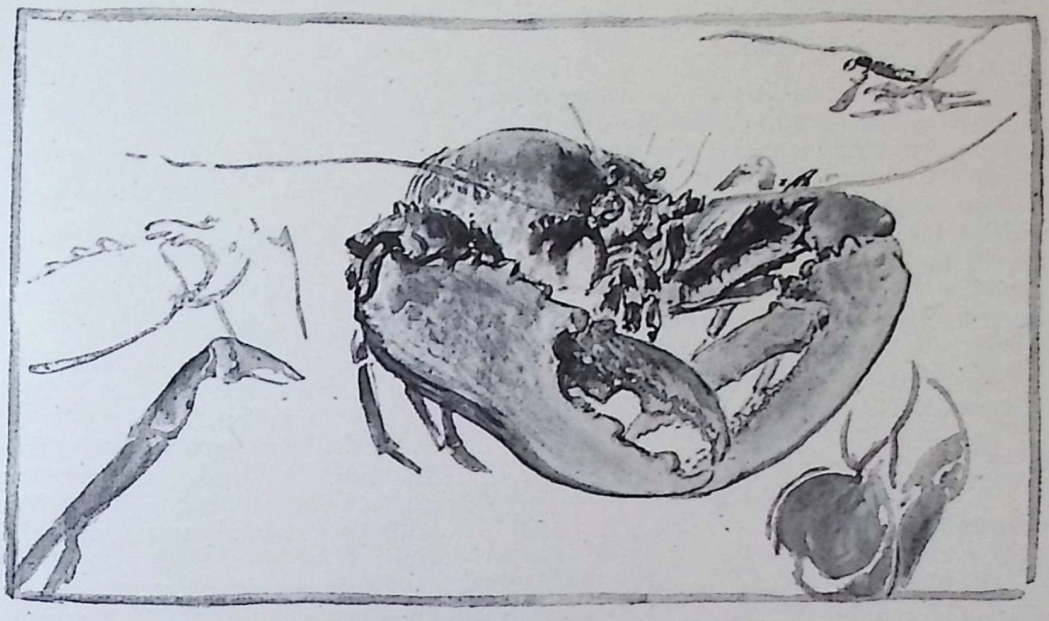
Those who would like to have the set complete may obtain that series of THE ARTIST by writing to THE ARTIST Office, 2, Whitehall Gardens.

A Marine Study for Decoration; by Francis Auburtin.

ANOTHER FRENCH ARTIST.

FRANCIS AUBURTIN AND HIS DECORATION OF THE AMPHITHÉATRE DE ZOOLOGIE À LA SORBONNE.

FRANCIS AUBURTIN is not only one of the most promising of the younger French painters, but has already accomplished a goodly number of interesting works; amongst them a large picture, exhibited at this year's Salon, and bespoken by the French Government for the Salle de la Sorbonne. It represents in a kind of transparency, now blue, now green, the mysterious life of the sea. Great seaweeds, huge marine plants, stretching out in the water like floating hair, detach themselves from the dark depths of the rocks. All this penumbra is peopled by the divers creatures of the sea. Medusas float on the surface, a lobster crawls



A Study of
a Lobster;
by
Francis Auburtin.

along the sand at the bottom after its prey, and here are crabs, star-fish, sea horses, mullets, gold fish, and many others.

Naturally Auburtin has given most attention to the depth of the sea—a very small part of the canvas shows us the surface studded with rocks, and the schooners and penguins hovering above the sparkling waves.

To those who observe this canvas attentively, two points present themselves, which are briefly these: First of all, the technique of the artist, showing itself in the art of very fluid colouring in a clean palette with nice gradations of tone, and, beyond this, there is the truth of observation, the scientific side of the work. All these fish have been accurately studied and observed. For months Francis Aubertin has sojourned on the Mediterranean coasts of Provence, living in the little fishing villages, following the tunny and the sardine fisheries, making numberless sketches of all the creatures of the deep drawn up to shore in the nets. As has been well said, this great picture of M. Auburtin's is a veritable and precious scientific document.

And to prove the truth and sincerity of his observations, M. Auburtin has exhibited at the Salon, side by side with his picture, a number of the studies utilised for it.

Last year Auburtin exhibited at the Bodinière some interesting landscapes. Here again it is the South of France, the coasts of Provence, that attract and inspire him. He has expressed the luminous side of the landscape in a marvellous manner, and has excelled in rendering all its effects.

It may even be said that he has been the first painter to disclose to art certain unknown nooks in the isles of Port Cros, of Porquerolles, of the Levant. What admirable sketching-grounds these isles make the public will discover when Auburtin exhibits them at the next Salon. Provence has already been painted by such artists as Allègre, Garibaldi, Montenard, Mouette. Francis Auburtin shows us that there is still much to be done by an artist at once master of his technique, and infatuated with the sky, sea and nature of Provence in all their beauty and grandeur.

TALKS BY THREE;

OR

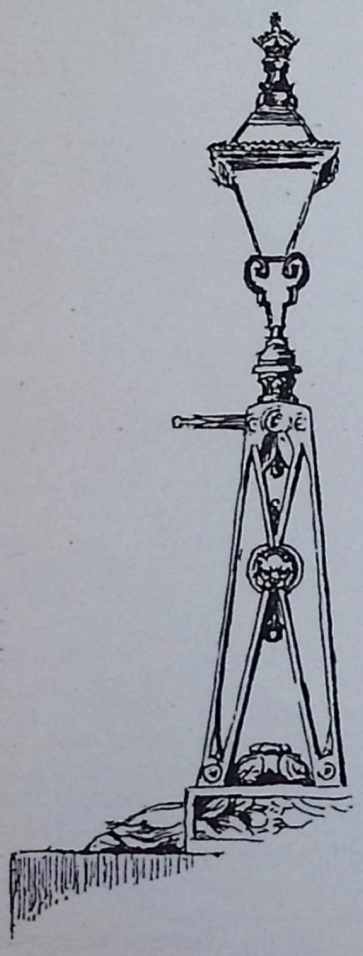
LONDON EXAMINED AND EXPLAINED.

I.—LAMPS.

THE first was an Artist—a distinguished member of the French Academy—the Other was an ordinary man, and the Third was a London County Councillor.

They were standing on Waterloo Bridge, whither the Third had taken them to see the new lamps.

"Now," said the Third, "I want you to be frank. How do you like them?"



One of the Old Lamps of Waterloo Bridge now being removed by the London County Council.

"Beastly," growled the Other. "Look like broomsticks and brooms."

"Oh, of course *you* don't like them," retorted the Third. "I knew *you* wouldn't; you're not artistic."

"I don't know about being 'artistic,'" returned the Other, "but any fool can see that, on a bridge like this, they ought to be ornamental and dignified, and in keeping with the bridge—not vulgar, skimpy things like those, fastened with common screws and nuts! And—Lord!—you have actually cut right into the stone to let that hideous thing in. Well, I call it criminal ignorance. It is just on a level with the barbarous habit of cutting into a lovely old oak tree to fix a bit of wire fencing."

"Oh, we were obliged to do that," the Third remarked, "to prevent their being blown off. Don't pay any attention to him," he added, turning to the Artist. "He doesn't know anything about it. Let's hear what you think."

"I must be frank? Yes?" said the Artist.

"Certainly, as frank as you like. We want opinions."

"Then I am frank, quite frank. Yes. My friend, with lamps you must two points consider—the day and the night. They must look beautiful in both. At night you do not see them—not the lampstand, only you shall see the part that is light; that must be then beautiful."

"I don't see why you want them beautiful," retorted the Third, "they are much the same pattern as those in Queen Victoria Street. What's good enough for the City is good enough for here, I suppose."

"You see those in the Place de l'Opera, in Paris, my friend," the Artist went on. "You stand at the top of the road and look down, or at the other end and look up. There are two lines of beautiful white moons, nothing else. There is but one metal band round these, and it is set so that it cannot be seen at all in the vista."

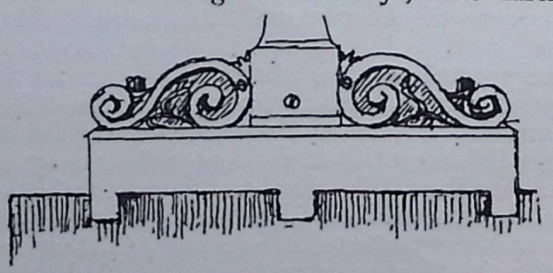
"Of course," said the Other; "I noticed that particularly the last time I was in Paris. It is admirable, and the light is such a good colour. Ours is always such a cruel, hard sort of light."

"Oh, well, I've never been to Paris, so of course I can't tell," said the Third, in a tone of voice that was final.

The Artist was aghast. "You have not been in beautiful Paris! What never? Ah my friend—then—ah, then, you have seen Brussels?"

"I tell you I've only been abroad once in my life, and then only for a few hours," testily replied the Third, "and that was to Ostend. I went with my wife's mother, and the mixed bathing was going on, so we came back by the next boat."

The Other laughed brutally; the Artist



Base of the London County Council's New Lamps, showing screws, nuts and clamps.

looked mystified, but continued, "Then you should see the beautiful Place de la Ville, in Brussels, at night. It is lit by just two lamps. They are hung high in air. At first you see nothing; only the place is filled with clear, soft light. Up you look and two stars have come down from the heaven and hang there. It is perfect."

"Oh, don't tell him about those," interposed the Other quickly, "or he will be fixing up those vulgar lights they have in the railway stations, with the strings hanging about them."

"Well, and what *does* it matter?"—began the Third; but the Artist prevented dispute by returning to his first proposition.

"Beautiful by day," he said slowly. "Yes. Now in the first place, my friend, the lamp is in the wrong place. It should come as the continuation of the line of the *pier* of the bridge; not as an excrescence on the apex of the arch. That should be left untouched—the span itself should be clear of any such thing more.

"Why, of *course*," exclaimed the Other, "any one can see that, now you mention it. You can see it at once from the Embankment below. I wondered what was wrong myself when I was walking along there the other day."

"Then that just shows all you know about it," was the Third's contemptuous rejoinder. "I will trouble you to observe that the old lamps were in the same place."

"Yes, we have had our ignorant period in Paris, too," was all the Artist's remark. But he went on presently, "And then you see, my friend, on this larger space, the base of your lamp could be set four-square on a pedestal, with claws or otherwise."

"Quite right, and it couldn't 'blow off,' eh?" and the Other laughed in his horrid way.

"And if I am frank, my friend—ah! the *design!*" and the Artist's tones were filled with pity unutterable. He went on, "You are droll you English. You have fine artists, good designers; why then go you not for their work?"

"Yes, I dare say," said the Third. "Of course, you're a foreigner and don't know, but we have to deal with the ratepayers' money, and you can't get a design from one of these men under five pounds."

"Ah, you are poor—so; but I did not know. But still you English are droll. You have now so much pretty things in all your houses; you have this—how say you—this your 'art movement'; and yet in your streets—*ma foi*—in your streets! Now see. I come to London, and I say, I go to stop in the family hotel opposite the British Museum. So when I will I go into the Museum, and when I will I sit at my window, and I can look at your Alfred Stevens' beautiful lions."

"Who on earth is Alfred Stevens?" snorted the Third. "I never heard of him or his lions either."

There was a queer look in the Artist's face, but he only said, "Ah well, he have made famous lions. But I go, I look, these lions are away. I ask the policeman, he says I go to the *Zoo*. I ask a custodian, he says he knows not. They are lost—thrown away—he knows not."

"Well, I thought everybody knew Alfred Stevens' name," exclaimed the Other. "Why I know a man who has got one of the lions in his room. He's immensely proud of it, and says it was a criminal piece of vandalism their ever moving them. But about these lamps. What I want to know is, why you went tinkering with the thing at all. What do you want electric light at all for?"

"Oh, I don't know," said the Third rather petulantly; "somebody suggested it."

"Well, why didn't you put it into the old lamps, they are good enough, surely. I call them charming, with those quaint little crowns at the top. And they do look like wrought iron, not beastly cast things like these."

"Ah!" put in the Artist, "your *old* lamps. Yes, now they are good, my friend. They are—how say you—they are exactly keeped to the style of the bridge himself."

"Oh, they are not high enough," was the Third's reply. "We wanted to get it above the people's heads."

"Yes, and what is the consequence?" rejoined the Other. "No one likes them as they are, and the drivers say that they will be perfectly dazzling."

"Of course you can't please everybody," growled the Third.

"Well, anyhow, tell us," said the Other, "where did you get your design from?"

"Well, the fact is," said the Third, "I'm not much of a drawer myself, so I got my wife's mother to do it. She was at it all one Sunday afternoon, and we went out and left her free—she was so irritable, and said we disturbed her, fidgetting. When we came home in the evening it was finished. She said, 'There, you see, you put the scrolls at the bottom, and run the thing up. The lamp's at the top.' She hadn't drawn the lamp; she said we could take that from any lamp. Well, I showed the design in the tea-room at Spring Gardens, and they thought it very good. John Burns said it couldn't be better. So I took it down to our foundry myself, and gave it to the foreman. 'There,' I said, 'do you see, you put the scrolls at the bottom, and run the thing up. The lamp's at the top!'"

Vox.

Kelmscott Manor, on the Upper Thames.

A photograph privately taken by Mr. F. H. Evans.

A HOLIDAY VISIT TO KELMSCOTT MANOR.

It would be difficult to spend a week of a beautiful autumn to better advantage than by exploring in a river dinghy the upper reaches of the Thames. Every point of "The Upper River," from Godstow to the source, is worth seeing and dreaming over.

The river runs so quietly there, over beds of bright green vernal water starwort, laid on the gravel shallows; or in deeper pools where the beautiful miniature lily, called Villarsia, stars the still places with golden blossom; or where beds of rushes lie as islands in which the swans nest. Even these rushes are not common rushes; they flower not in the familiar rusty-coloured pannicle of the snipe-bogs, but with wax-like blooms, pink and white, fit to grace the boudoir of a queen. The very bridges are beautiful, perfect in contour of line, and soft with grey and lichened stone.

The bird-life also of the Upper River seems to be more varied and more noticeable than lower down. Perhaps there really are more birds, or perhaps the absence of the villainous steam-launch and the noisy trippers leaves a quiet in which you can observe them better. Constantly past you darts the king-fisher like a jewelled arrow; the sand-pipers run along the water's edge or fly off piping their pretty cry, to settle and rise again and again as the boat comes near. Stately herons, on rounded

KELMSCOTT MANOR
FROM THE RIVER.
A PHOTOGRAPH PRIVATELY
TAKEN BY MR. F. H. EVANS.

The "State" Bed in Kelmscott Manor; drawn by Harrison Miller from a photograph by Mr. F. H. Evans.

wings, rise from tributary ditches where they have been catching eels and frogs, and labour off to the high woods on the Gloucestershire hills. Every accompaniment, if the weather be but warm, lends itself to weaving charms about such a sleepy way, for there is no hurrying on the Upper Thames.

No wonder one who was poet, painter, dreamer and hard-worker, should seek such a place and revel in it. And no place is better worth seeing than Kelmscott, where William Morris worked and died, and lies at rest.

It may seem a task of supererogation to write of William Morris in the pages of THE ARTIST, of all papers in the world, but perhaps it is not so. One is but too apt to forget that art, after all, lies very much in one ring fence. Of the thousands who knew Morris as the author of "The Earthly Paradise," or as the Socialist, how many, do you suppose, knew of him up to the time of his death in his manifold other aspects? To consider him and his work even a little carefully it is necessary to go back to 1861, for in that year was founded the firm of Morris & Co.—the firm that made the tapestry we give as a Supplement with this number of THE ARTIST. The painters, Ford Madox

The "State" Bed in Kelmscott Manor; drawn by Harrison Miller from a photograph by Mr. F. H. Evans.

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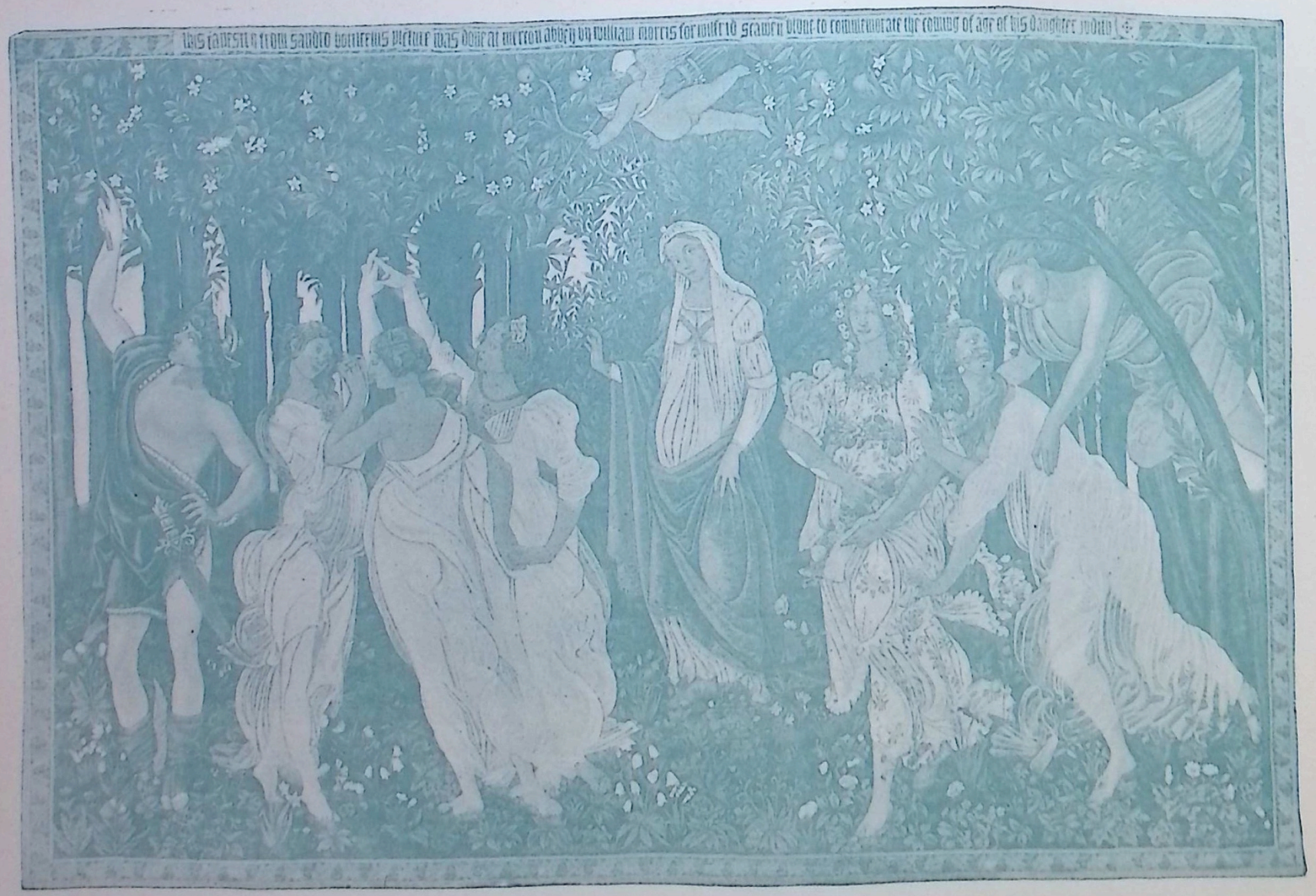


A TAPESTRY AFTER THE
CELEBRATED PAINTING "SPRING."
BY SANDRO BOTTICELLI.

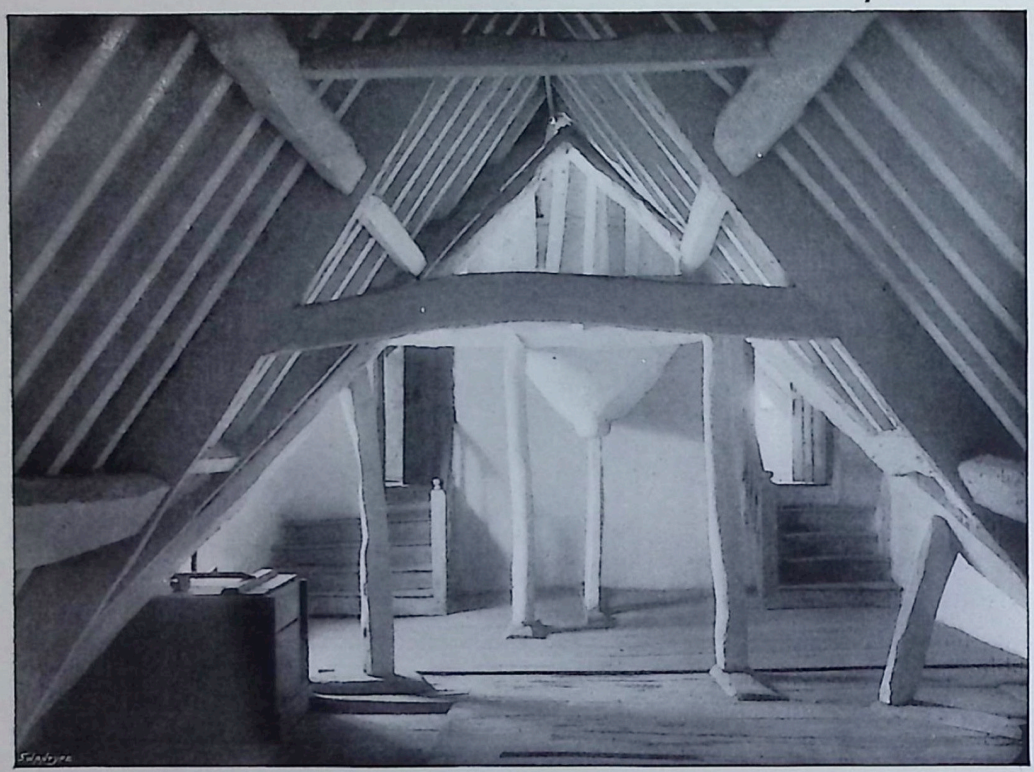
WORKED BY
MORRIS & CO.

A corner of the
Tapestry Room
in Kelmscott Manor,
by
F. H. Evans.

Brown, Dante Gabriel Rossetti, Edward Burne-Jones; an architect, Philip Webb; an engineer, Peter Paul Marshall, and Charles Faulkner, an Oxford don, these were the members of the firm. This firm was founded for the production of all manufactures in an artistic and inexpensive manner. And this firm of Morris, Marshall, Faulkner & Co., launched under the inspiration of John Ruskin, occupied itself in wood-carving, book-binding and kindred arts. Morris with his own hand engraved blocks for book illustration, and designed the stamps for the leather work.

We need not here concern ourselves with the historical sequence of the various forms of Art work under William Morris. Considered as a whole, it is almost unbelievable that so much could be crowded into any one life. Furniture, window-glass, book-binding, weaving, printing, wall-papers; even these do not exhaust the list of trades combined under this one organising hand and brain. And with it all he made time for his poetry, and time for his lectures in every part of the land on Socialistic themes.

But the word Socialist in connection with William Morris means something that it



In the Attics of
Kelmscott Manor.
F. H. Evans.

scarcely means apart from him. The vulgarities of socialism, the sordidness of socialism, the madness of socialistic propaganda, the wild tilt against law and order—these were no part nor aspect of his teaching. He was a visionary, but beautiful and kind in faith and character. No iconoclast was he, tearing down all to the gutter level, but a raiser of all ranks to a lofty, beneficent brotherhood, by noble thought and nobler action. A great idealist, he spent himself on battle-fields the while he lived in dreams.

And his last realisation was the Kelmscott Press in that beautiful old manor house. The Press is silent now, and the blocks and the material are in the British Museum. But the shrine is there, on the Upper Thames. Go and see it; but before you go read, if you have not read it, "News from Nowhere," to be bought for eighteenpence. There will you see, shaped, those social conditions which he put forward weekly in his paper the "Commonweal." It paints an unstable social equilibrium that could never stand, or rather a millennium that could never be. But it is beautiful to read and think of; it brings with it in the perusal a sense of peace and a contrast with one's common surroundings as great as that which marked the change in Morris's own life, from noisy Hammersmith to quiet Kelmscott on the Upper Thames.

A.T-B.

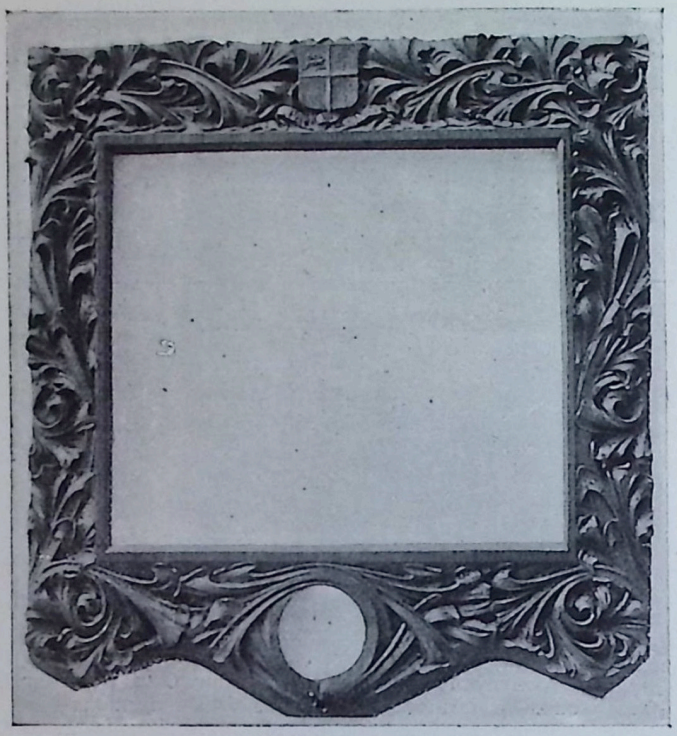
Wood-Carving; Designed and executed by Joseph Phillips.

A WOOD-CARVER'S IDEALS.

AMONG the various forms of art expression that of carving stands out prominently, in that it realises in the concrete man's ideal of the beautiful in form and line. The sister-art —modelling—has but the medium and its manipulation to distinguish it from that of carving, viz., the end in view is the same, namely, the creation in the concrete of beauty in form and line. And according to the amount of success so is the impress the clearer of the worker's character, and will be manifest so long as the work he produces remains in existence.

The clay, as a medium, lends itself more readily to the conveyance of such expression than wood or stone. It is more plastic, and with limitations less pronounced. The method of proceeding is more closely allied to that of Nature herself, the difference being that, while Nature works and expands from within, the modeller attains his expression by adding

Three Carved Panels; designed and executed by Joseph Phillips.



A Carved Wood Frame; designed and executed by Joseph Phillips.

from without; but even this method favourably compares with that of carving, which, in practice, may be likened to an act of destruction to create or reveal an ideal.

To this destruction there is necessarily a limit; hence the art may be said to be precise and definite, and, as a consequence, the evidence of appreciation of the beautiful can scarcely be so clear, or, at least, so readily produced. Further, the tools used—fingers chiefly—in modelling, are more in sympathy with the material and the worker's thought than the soulless chisel and gouge of the carver; hence their productions may be a truer reflection of the ideals than can be obtained by the chisel. The chisel and finger are as the hard lead-pencil and the supple brush.

Too often a mistake is made in imagining that a real distinction exists between the two arts. Permanency is assured in carving, but is not in modelling, especially if clay be used, which ordinarily is employed but for the preliminary study by the carver; hence there is no need for its permanency; unless it is to be subjected to the fire treatment.

The various "styles" or "periods" are but phases of application, and one is at a loss to know why the art is associated with these words, because, from all time, as a careful examination will show, the art has been a means of expression, the idea alone changing with the times and conditions. A study of the works produced in times past enables us to form some notion of the people and their characteristics. The severity of the Egyptian, and the undefined aims and desires of the nineteenth century are equally expressed. A full acquaintance with these phases is the necessary education each would-be craftsman requires. But the art-craftsman digs deeper for the principle underlying the earliest and latest examples of work existing. Finding this out, he seeks to set it forth in his own way. Therefore the education acquired should be used with this in view, not to the incessant reproduction of so many facts which have been stored up.

The strap-work phase as a period was scarcely represented by wood carving, because the productions of the time amounted to little more than wood-cutting. However much we may admire the worker for not attempting work beyond his power, what had been done previously to his time shows that he was practically deteriorating in his art. It was not the art, it was the worker who fell short of the glory of the previous centuries. It was the worker who seemed to have lost the art of creating the beautiful forms which obtained in the "Decorated" period. The decline set in when he sought by direct cutting to produce those beautiful forms, which, under the cruder treatment assumed a severity suggesting that the aim of the worker was effect. In this respect they were certainly successful. But, alas! the tendency was a general decline. And yet we are considered so behind in our craftsmanship as to need the holding up of such debased work for our admiration, and the efforts which produced it as being worthy of emulation.

That there is any distinction between the art and the craft is seldom understood, although it is much in evidence, in that there are far too many followers of the latter, and too few of those indulging in the work as a means of expression, which constitutes the art of carving. The followers of the craft are reproducers of past expression by other workers, and to their works are they anchored. The chains may vary in length, but are none the less fast-holding. With a clear grasp of the underlying principle, individuality should assert itself; but so long as the worker depends upon the past so long will he be a copyist or reproducer; so long as the designer persists in believing that he has no ideas

A piece of Wood-Carving; designed and executed by Joseph Phillips.

so long will he be a voiceless representative of his time, and just so long will he be in realising that we have too many indefinite, confused ideas rather than none at all. If he is unable, through persistent copying, to express one simple idea, how much less may he look for success if his many ideas are outside his grasp.

The grain of the wood renders its use for the highest form of sculpture quite inadmissible, and most designs may be classified under three heads :—

1. The restless work which produces a richness not otherwise obtainable from any but all-over patterns which show but little background.

2. Even distribution of ground and ornament.

3. The proportion of simple ground much greater than that covered with ornament.

In designing under the first of this series care should be taken to show more of the ground in the design than may seem necessary, as the relief obtained by cutting any depth tends to decrease the ground space, resulting in an increase of general confusion, unless the main lines and forms are strongly expressed to counteract this.

Under the second, care should be exercised to avoid a want of interest, which may be obviated by massing the design.

The overpowering ground space in the third division requires much care to avoid thinness. In many cases the value of broad, flat surfaces is entirely ignored.

Designs for leather, metal, and carving have much in common, and much of the wood or stone effect, as the case may be, as in that of the leather or metal, may be associated with the detail cuts peculiar to the tools used in each craft. Much may be the outcome of a study of the rough suggestions given by the tools in the earlier stages of the work.

There are many schools which occupy the time of the student, but they are no better than the workshop, and the majority of workshops must be avoided because they make craftsmen—machines—men able to produce to perfection past workers' effects and styles, but with no originality.

Then, again, in the majority of schools the letter minus the spirit is understood as the art of wood carving. That is, technique and its excellence is the object, if they have one at all. I do not know of one place where wood carving is held up as a means of expression. They may talk about it, but they do not teach it as such. What with quantity of tools, models, and finish, inspiration has a poor chance. Technique can be acquired by a little perseverance—therefore requires but little teaching ; but to teach the pupil to know the *why* of his work should be the aim of the teacher. Carving is one of those crafts which machinery is likely to benefit. Cheaper furniture can now have at least a decent bit of machine-made carving. Those who can pay for carving will insist upon it being better than machine work, and a premium is thereby set upon better work—original, if possible. The interest taken in the work through the classes held all over the country is creating a demand for better work, by educating people to appreciate and to insist upon it.

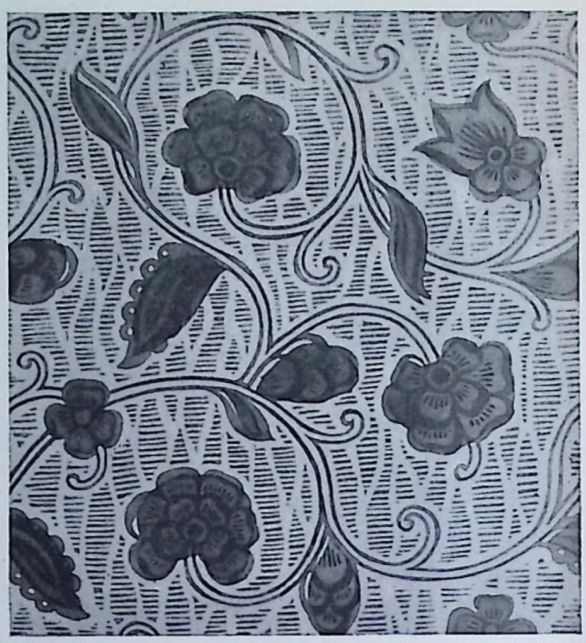
JOS. PHILLIPS.

DISCOVERY AND RESTORATION OF TWO OLD WALL-PAPER DESIGNS.

PAINTED decoration—whether by hand or stencil—was no doubt the immediate forerunner of paper-hangings. The earliest reference to paper-hangings in this country is to be found in the "Inventory taken at the Monasterye of S. Syxborough, in the Ile of Shepey, in the Countie of Kent, by Syr Thomas Cheyney, Syr William Hawle, Knyghts, and Antony Sentheger, Esquyer, the xxvii. day of Marche, in the xxvij[the] yere of our Soveraigne Lorde Kyng Henrye the viij, of the goods and catall belongyng to the sayde monastery."[*] In this very interesting document a minutely descriptive list of the ornaments, furniture and fittings of the nuns' "chambers" is given. We find from this that, in place of the "paynted clothes for the hangyngs of the chamber" mentioned in most of the entries, under the heading of "Dame Margaret [- - - -]ocks chamber," is set down "the chamber hangyng of painted papers." Wall-papers of Charles II.'s reign and later are still in existence; those at Ightham Mote, Kent, are well-known instances. But so far as the writer is aware, the accompanying reproductions represent the oldest wall-papers now existing in England. They were found during the restoration of a fifteenth century timber-built house, known as "Borden Hall," or the "Parsonage Farm," in the village of Borden, near Sittingbourne, Kent. The design marked "A" was discovered in small fragments when the Georgian battening and wainscote were removed in the first floor bedroom of the east front, in the oldest part of the house. These fragments showed that the tough paper had been originally nailed with flat-headed nails to the dried clay

Wall-Paper Design. Restored from fragments marked "A," by Lindsay P. Butterfield.

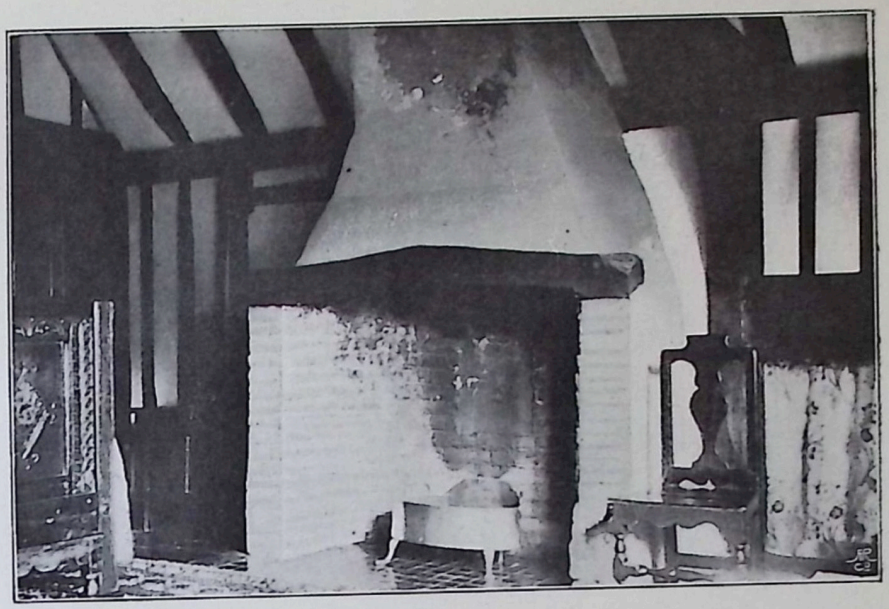
[*] For a complete transcript of this Inventory see "Archæologia Cantiana," vol. vii., p. 290.



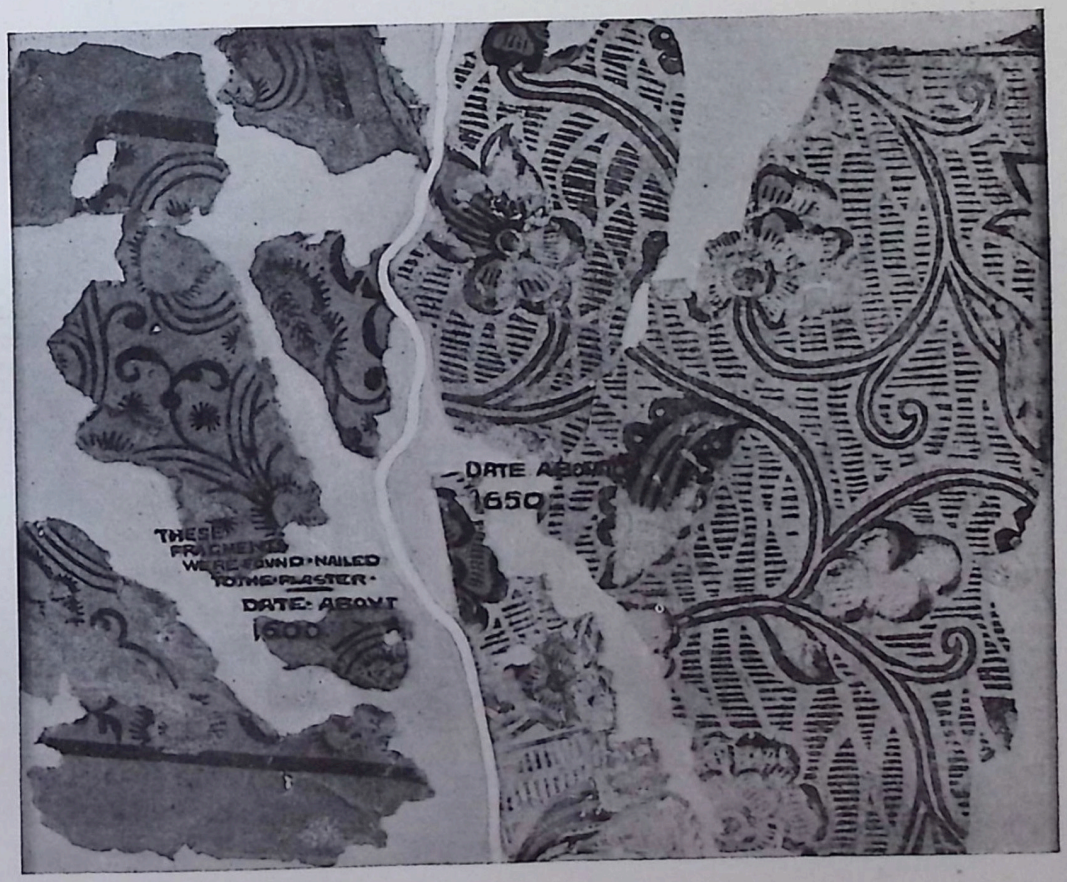
Wall-Paper Design. Restored from the fragments marked "B," by Lindsay P. Butterfield.

"daubing," or plaster, with which the spaces between the timber uprights of the walls were filled in; the timbers themselves were painted a dark blue-grey, and a border of the same framed the strips of wall-paper. Owing to the walls having been battened out nearly two centuries ago, these fragments of a really striking design have been preserved to us. The design "B" was also found on the first floor, in the rear portion of the house. It had been *pasted*, in the modern manner, on to a large plaster surface. The wall on which it was found had been replastered over the original plastering and paper, and thus the latter was preserved in perfect condition. The design and quality of the paper, and the mode of its attachment, point to a date of about 1650. "A" is probably of an earlier date (say 1550—1600), and is very thick and tough. The ornament is printed in black on a rich vermilion ground, and the flower forms are picked out in a bright turquoise blue. "B" is much more modern looking, both in texture and design, and in both is very inferior to "A." Its colouring is meagre compared with the other, the ornament being printed in black on the white paper, and the flower forms roughly dabbed with vermilion. The character of the design in both cases seems referable to Indian influence; possibly they were the work of an Indian artist, and were cut as blocks for cotton printing, an impression being taken off on paper and hung on the walls. The house is in course of restoration under the superintendence of Mr. Philip M. Johnston, architect, to whom I am indebted for some of the particulars above given. To the owner of Borden Hall, Lewis Levy, Esq., I am also indebted for permission to publish the designs which I have reproduced in *facsimile* from the original fragments. It is hoped shortly to hang the walls in the old manner with the reproduced papers. A photograph of the room in which the fragments of design "A" were found, taken by the architect, will help to show the manner in which the paper was hung.

LINDSAY P. BUTTERFIELD.



Bedroom in Borden Hall, where the Fragments of Design marked "A" were found. From a Photograph by Philip M. Johnston.



"A," date about 1600.

"B," date about 1650.

Fragments of Old Wall-papers discovered in Bedrooms at Borden Hall, near Sittingbourne, Kent.

AN ACCOUNT OF THE ROYAL WORCESTER PORCELAIN.

The Princess Victoria in 1832 (now H.M. the Queen).

THE publication of a daintily-printed history in miniature of the celebrated manufactory of Porcelain at Worcester recalls the fact that this is the oldest manufactory of its kind with a consecutive history in Great Britain. It was established in the year 1751 by a certain Dr. Wall, a talented physician and artist of "the faithful city." The Porcelain manufactories of Europe at this period were most of them at the zenith of their fame and popularity; at Dresden, at Vienna, and in Italy were being made Porcelains, specimens of which are to-day the almost priceless gems of the connoisseur's cabinet. In England, too, manufactories had been started at Bow and Chelsea, and doubtless the reputation of these and other places, coupled with his own artistic taste and scientific knowledge, animated Dr. Wall with a desire to benefit the commerce of Worcester, and at the same time to give scope for his own great gifts and a lucrative employment to a number of artists and artisans.

Queen Charlotte.

King George the Third.

Dr. Wall was assisted in his venture by several then well-known citizens of Worcester, and also by Mr. Edward Cave, proprietor of the "Gentleman's Magazine." The paste or china body made at this time by Dr. Wall was a composite one, numerous chemicals being used and calcined together, and his Porcelain is celebrated for its great purity and his glaze for its softness and texture.

The early decorations were very largely blue and white; the celebrated "scale blue"

Dr. Wall, founder of the Royal Worcester Porcelain Manufactory.

Mr. R. W. Binns, Director of the Royal Worcester Porcelain Manufactory.

with its beautiful panels painted and richly gilt, on vases as well as on useful wares, is of great value at the present time. Dr. Wall continued his connection with the Worcester factory from its establishment in 1751 till his death in 1776.

From the earliest days the works at Worcester have received repeated expressions of Royal favour and patronage. In the year 1788 Worcester and the Porcelain Works were visited by King George III. and his Queen, who were much interested in the processes of China making, and gave considerable orders for the Royal Household; in the following year a Royal Warrant was received from the King. About this time (1786) Messrs. Chamberlain left the parent manufactory, then under Messrs. Flight, and started another factory in Worcester, on the site of the present works, and somewhat later on a third manufactory was opened by Mr. George Grainger.

In 1832 The Princess Victoria, now Her Most Gracious Majesty the Queen, with her mother, the Duchess of Kent, paid a visit to

A Tête-à-tête Service.

Worcester, and inspected each of the three china manufactories then in Worcester; and two years after (1834) a special warrant was granted to Messrs. Chamberlain, as Porcelain Manufacturers to their Royal Highnesses.

Shortly after this, in 1840, Messrs. Barr (the successors of Messrs. Flight) combined with Messrs. Chamberlain, to form one concern on the site of the present works, the proprietors of which in 1889 purchased the manufactory of Mr. George Grainger, thus bringing again under one head the off-shoots from the parent business.

When Her Majesty ascended the throne in 1837, the fortunes of Worcester Porcelain were at a low ebb. The early glories had passed away; the renaissance had not yet

A Worcester Enamel Vase.

dawned. In 1851, the first great International Exhibition revealed to the Worcester manufacturers that their position in the ceramic world was not all that could be desired, and immediate steps were taken to regain supremacy.

Mr. W. H. Kerr, the sole remaining proprietor of the old works, invited the co-operation of Mr. R. W. Binns, who was then engaged in business in London. New workmen were engaged, and new energy infused into the work, with an almost immediate result.

Later on an attempt was made to produce fine enamels upon dark blue, somewhat in the style of the early enamels on copper, and this was perfectly successful. Mr. T. Bott was entrusted with the work, and in 1855 a small selection of these productions was exhibited in Paris. The fertile brain of the head of the works was ceaselessly employed in creating new things and in adapting old ones. For a long time experiments had been conducted upon fresh lines, and in 1873, at the Vienna Exhibition, the highest point up to

Specimens of Royal Worcester Porcelain.

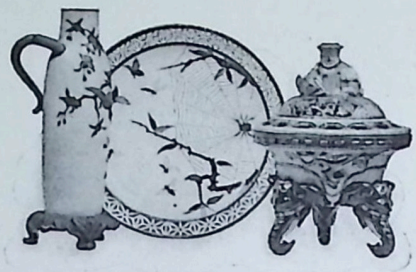
that period was touched. Two distinct novelties were shown. First an adaptation of the effects of ivory, and secondly an application of Japanese taste. The artistic world was taken by storm.

Ivory Porcelain with a brilliantly glazed surface had been manufactured at Worcester for some time, but the new development consisted in imparting to the ware a delicate texture in place of the brilliant glaze. This texture recalled the appearance of old ivory, and was utilised mainly for the plain surfaces of ornamental pieces, the work being finished by the application of coloured bronzes to the richly modelled embossments. The Ivory Porcelain of Worcester, being so great a departure in the manufacture of ceramics, naturally created much comment and criticism. Some critics condemned its use, but in the majority of cases praise and admiration were bestowed. Perhaps the most sincere

Royal Worcester "Persian" Porcelain.

flattery was, and is still, expressed by the almost universal manner in which this innovation has been imitated throughout the whole of the manufacturing world.

Although they had attained so distinguished a position, the proprietors of the Worcester works did not allow their efforts to relax. In Paris, at the International Exhibition of 1878, Worcester was well to the front. Besides a large variety of articles, both useful and ornamental, a fine pair of vases were specially modelled for the Exhibition. The subjects were in high relief in recessed panels, and illustrated the processes employed in the manufacture of pottery in mediæval times. The four scenes were "The Modeller," "The Potter," "The Painter," and "The Fireman." These pieces attracted much attention at the time, and were, by a remarkable coincidence, beautifully explained by Longfellow's poem, "Keramos," which opportunely appeared



Specimens of Royal Worcester Porcelain.

within a few weeks of the completion of the vases.

The Paris exhibit was a great success, and Worcester was placed, by almost unanimous consent, at the head of English Porcelain manufactories.

While continuing the production of fine works, the Worcester potters also directed their skill to the manufacture of inexpensive articles, particularly of an ornamental character, and though, of course, the amount of labour bestowed upon these was much smaller, the quality of the work was maintained at the same high standard. It is worthy of note that Worcester has always proceeded upon definite and well-marked lines in style. Following upon the Japanesque, pieces were conceived and executed in Persian, Indian, Italian, and other recognised schools of ornament. The artists studied earnestly the lines of ancient works, and were thus enabled to catch the spirit of the old craftsmen, and to render their ideas true to tradition.

In order to maintain the leading position one success must only pave the way for another, and while enjoying the popularity accorded to the Ivory Porcelain, the Worcester ceramists were preparing for new departures and a further advance.

Remarking the tendency of modern taste

Specimens of Royal Worcester Porcelain.

towards the productions of the last century, in architecture, in house furniture and the many articles which combine to make a house beautiful, Worcester is at the present time producing graceful work in the taste and style of their own *chefs-d'œuvre* of 150 years earlier, and also in the spirit of the glorious Porcelains of Sèvres and Chelsea of about the same period. A great point is made in the texture of the Porcelain, in the purity and richness of the colours, in the artistic rendering of the decorative gilding, and in the sweetness and beauty of the painted subjects.

The subject of Manufacturers' Marks is always of interest to collectors and connoisseurs of ceramics. The general trade mark in use at The Royal Porcelain Works since 1862, and here represented, must be familiar to nearly every purchaser of fine Porcelain. The four intertwined W's stand for the initial letter of Worcester and of the names of three gentlemen who were connected with the business; the Crescent, which was the original mark, was taken from one of the quarterings of the arms of the Warmstry family, and the figures "51" refer to the date of the first establishment of the works—1751.

The mark used upon the productions of Grainger & Co.'s Works (which, as has been already stated, are carried on by the Royal Porcelain Co.) is shown in the annexed engraving.

For the protection of the public against fraudulent imitations of Old Worcester China, the Company has also registered the following old marks, one or other of which is usually, although not invariably, to be found on genuine specimens of Old Worcester.

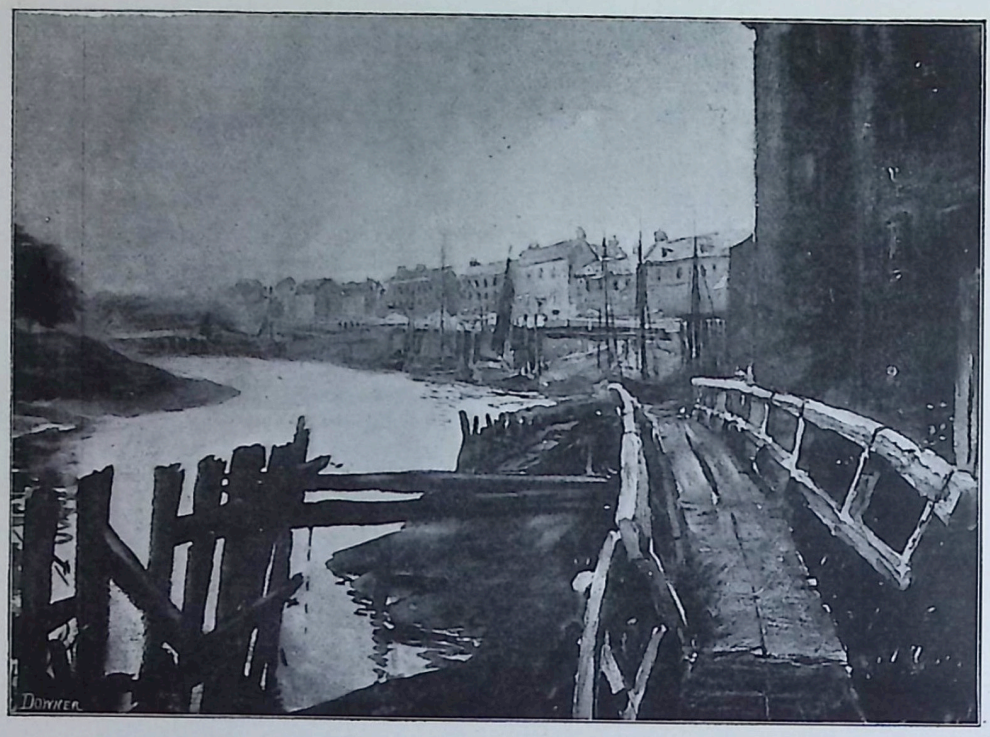
Old Marks on Royal Worcester Porcelain.

The Mark used by Messrs. Grainger.

The General Trade Mark.

A Statuette of Royal Worcester Porcelain.

Royal Worcester Ivory Porcelain.



Boston—Old Wharves,
by
Austin Winterbottom,
President of the Sheffield
Society of Artists.

SHEFFIELD SOCIETY OF ARTISTS.

In a great manufacturing centre like the city of Sheffield, famous for its artistic silver work, and its old and modern plate and metal work, one would expect to have found a public appreciation of pictures. But the picture-buyers appear to have so little reliance on their own judgment that they either purchase their pictures through dealers, or get them direct from London. It is, therefore, strange that an art society should have come into existence at all, and not to be wondered at that, having come into existence, its life should be a precarious one. Yet, notwithstanding all the difficulties attending the career of art in Sheffield, a society was formed and held its first exhibition some three-and-twenty years ago in the Church Institute in an obscure street near the centre of the town. It had for its first president Richard Smith, portrait painter, and among the list of its members are to be found the names of many well-known men, William and James Poole, the late T. B. Hardy, and also William Ellis and Theophilus Smith, the sculptors. The society, as formed in 1875, had thirteen members. The first exhibition, though not a great financial success, quite justified the members in making further attempts to push themselves into public notice.

It was in the second year of its existence that the society gained as a member the late Robert Glassby, afterwards assistant to the late Sir Edgar Boehm, R.A., and that year and many succeeding years Mr. Glassby contributed works to the annual exhibitions. Also in 1874 the exhibition was enriched by works of the late Alfred Stevens, the sculptor of the Wellington Memorial, and an artist whose influence for good upon the art students of Sheffield is plainly evidenced by the skill displayed in the decorations of the National Museum at South Kensington. In the fourth year of its existence the society held its annual exhibition, not, as before, in the little dimly-lighted rooms of the Institute, but in the more commodious and better lighted rooms of the Sheffield School of Art. But this necessitated the exhibition being

held during the summer vacation. Until 1892 the society continued to hold their exhibitions in these rooms, and the record was a fairly successful one. Among the exhibitors in these early days were men who have since risen to high positions in the art world, Jan Van Beers, Yeend King, R.I., and Onslow Ford, A.R.A., the last of whom had six exhibits in 1881. About the year 1886 the society entertained hopes of finding a home in the Mappin Art Gallery, which was then in course of erection according to the designs of one of its members, Mr. E. M. Gibbs, the architect. But these hopes were doomed to disappointment when the terms of the bequest became known. Instead of being an encouragement to the artists of Sheffield, it passes them by on the other side, and it is a rare thing to find specimens of local talent upon the walls. Another disappointment was in store for the members of the society. As no home could be found for the works of the annual exhibition in the Mappin Art Gallery, so also could no shelter for them be found in the New Town Hall, though some of the individual members of the Corporation interested themselves in the affairs of the society and would have helped it, if possible. Since the society was obliged to remove its exhibition from the Sheffield School of Art, the members have had to content themselves with the rooms at the Cutlers' Hall, which leave much to be desired as to their lighting, and are unsuitably arranged for a high-class art exhibition.

For the first eighteen years the society had been gradually accumulating funds, always keeping in view the erection of a permanent gallery of their own. It was only when a decrease in the number of annual subscribers and other manifestations of a lack of outside interest showed the members that they must look to no help but from themselves, that the younger members rose to the occasion. They determined to take more energetic measures and do for the city of Sheffield what the Corporations of Manchester and Liverpool and several smaller towns had done for the cities under their charge, that is, provide an up-to-date exhibition of pictures by representative men. With this object in view, they sent invitations to the most eminent artists, promising to pay all expenses of carriage and insurance. In addition to the written invitations, a deputation waited on the artists in their studios, and so hearty was the response that the exhibition which resulted and which was opened by Prof.

The Village Bridge,
Ainsford,

By J. G. Sykes.
Sheffield Society of Artists.

Herkomer, was, perhaps, the finest that had ever been presented to the people of Sheffield. The want of sympathy and support shown by the public was a great blow to the society, but, nothing daunted, the members persevered in their efforts, and year after year has a deputation been sent to London, year after year have pictures worthy of any exhibition been hung upon the walls of the Cutlers' Hall, and year after year has the public shown the same want of interest, and absence of sympathy with the efforts made.

Many are the incidents which could be told by the members of the deputation in their rounds of the studios. At the time of their visit Sir John Millais was suffering from the illness which eventually caused his death.

"We were received by Lady Millais, who told us that her husband would be with us presently. He had been ordered by his physician to be in the fresh air as much as possible on account of the affection of the throat. He had to speak at the forthcoming Academy banquet instead of Lord Leighton, who, strange to say, was also suffering from a disease in the throat (?) and had gone abroad for the sake of his health. Lady Millais spoke with great love and pride of her husband's anxiety to gain strength sufficiently to pass through the very trying ordeal of having to make two speeches. When Sir John came in he welcomed us most heartily, but his illness was very apparent in spite of his energetic manner. The love of man to man was never more clearly shown than when he spoke of 'my President,' and by the way in which he said it was his duty to undertake the task which had been required of him. 'I must do as my President wishes,' he said, although he greatly feared that his own illness would prevent him performing his deed of love as well as he could have wished."

For some years the society has been drawing considerably upon its own means to defray the expenses of the annual exhibition, and has met with such scant encouragement from the wealthy manufacturers of Sheffield that it is doubtful whether an exhibition will be held this year unless in the meantime the £8 obtained from annual subscriptions be greatly augmented. In Birmingham the Royal Society of Artists obtains several hundreds in annual subscriptions, whereas the Sheffield Society of Artists is indebted to the general public for the sum of £8. Is it to be wondered at that so much of the talent of Sheffield leaves its native element to seek more genial soil elsewhere?

The society consists of the following twenty members:—Henry Archer, modelling master at the Sheffield School of Art; James Baldock, painter of animal and landscape, veteran member of the society; Josh. H. Bentley, R.B.A., portrait and figure painter; J. T. Cook, headmaster of the Sheffield School of Art; H. S. Dale, water colourist and well-known etcher; E. M. Gibbs, F.R.I.B.A., (hon. treasurer), designer of many well-known buildings; F. W. Hattersley, landscape painter; W. Keeling, painter of village scenes, etc.; J. Mastin, student at Bushey; Jean Mitchell, portrait and figure painter; E. Moore, painter of portrait and figure; James Moore (vice-president), painter of genre subjects and landscapes; J. B. Mitchell-Withers, A.R.I.B.A. (hon. secretary); Sydney Muschamp, R.B.A.; Frank Saltfleet, marine and landscape painter in water colour; Carlton A. Smith, R.I.; J. G. Sykes, painter of landscape; George Turner, landscape painter; E. A. Warmington, water colourist, particularly of lake scenes; Austin Winterbottom (President), landscape and figure painter.

F.C.T.

ARTISTS AT PLAY.

A MOST interesting series of matches was played during the week commencing July 18th, at the country house of Mr. E. A. Abbey, R.A., Morgan Hall, Gloucestershire, between a team of cricketing artists, who were the guests of Mr. Abbey, and representative teams of the neighbourhood. The matches were played in the beautiful park adjoining Morgan Hall. The matches were:—

The Artists' Cricket Club *v.* Mr. Millar's XI.—Artists, 38; Mr. Millar's XI., 231.—LOST.

Artists *v.* Mr. Henderson's Buscot Park XI.—Artists, 92; Buscot Park, 91.—WON.

Artists *v.* Mr. Henderson's Buscot Park XI. (return).—Artists, 91; Buscot Park, 97.—LOST.

Artists *v.* Mr. Peacock's XI., Cirencester.—Artists, 161; Cirencester, 146.—WON.

The artists did exceedingly well to come out at all even with their opponents, as several county cricketers played against them. The gentlemen who constituted the Artists' XI. were:—Messrs. E. A. Abbey, Arnesly Brown, W. D. Adams, Hillyard-Swinstead, Henry J. Ford, Chevallier-Tayler, Reginald Blomfield, George Gascoyne, B. Haughton, and E. H. H. Bruce.

Messrs. Ford, Blomfield, Swinstead, Tayler, and Brown did well with the bat, and Swinstead (27 wickets), Bruce and Townsend bowled well.

In Mr. Abbey's huge studio lunch had been prepared, Mrs. Abbey gracing the head of the table, surrounded by great canvases, tapestry, mediæval costume, armour, furniture, and all the fascinating paraphernalia of the distinguished painter. Before separating it had been resolved to start The Artists' Cricket Club, exclusively confined to painters, sculptors, or architects, the intention being to arrange a few matches each season between artists and members of kindred professions. Mr. E. A. Abbey, R.A., was elected president, and has since designed the club's shield device; Mr. H. H. La Thangue, A.R.A., vice-president; Mr. A. Chevallier-Tayler, hon. treasurer, and Mr. G. Hillyard-Swinstead, hon. secretary.

"SISTER AND BROTHER,"
BY
JAMES MOORE,
VICE-PRESIDENT OF
THE SHEFFIELD SOCIETY
OF ARTISTS.

Romney's Studio in Hampstead, now the Holly Bush Inn; drawn by Herbert Railton.

(*By kind leave of "The Idler."*)

ROMNEY'S STUDIO IN HAMPSTEAD.

MR. C. K. BURROW continues his pleasant perambulation of literary and artistic Hampstead in the August number of "The Idler," and Mr. Herbert Railton contributes his delicate drawings to it. The present Holly Bush Inn, and that curious collection of wooden walls and windows at the back of it, represent, without much alteration save to the front of the house, the "strange new dwelling" which Romney built for himself at great trouble and expense. He elected to be his own architect, and although later he called in professional aid, he quarrelled with his brother craftsman and finished the place himself. Both the studio and picture gallery open off a landing which is approached from what is now the main entrance to the Hampstead Constitutional Club; the studio is a reading room, the gallery, with its three huge windows facing towards Heath Street, echoes to the sound of club luncheons and dinners.

Romney moved into this singular place from Cavendish Square in 1797, forsaking his old town abode when fashion had forsaken him. He retired to Hampstead full of dreams and aspirations; he was to paint the great historical and biblical subjects as they had never been painted before; he was, as it were, to make up by a strenuous and severe old age for the Lady Hamilton and frivolities of his youth. But it was too late; his health was broken, his nerves were shattered, his endurance gone; when he took up his brushes it was to do no more than an hour or two's feverish, uncertain work. The pitiful solitary figure moved about amongst the canvases without the power to realise the fitful issues that danced before his eyes. He sank lower in mind and body day by day. Remorse began to stir in him; he remembered the wife of his youth, still living, whom he had forsaken because "marriage spoilt an artist"; himself neglected he began to realise what the word meant; himself alone he felt the bitterness of loneliness. And then, as though Fate must brand as well as shame, the first approach of madness gripped him, and at that he suddenly fled northward to the woman who was still his wife. She received him gladly, nursed him tenderly through weary months of sickness and unreason, and in her arms he died.

Burnham Beeches. Wharton & Co.

First Prize, "One and All" Photographic Competition, 1897.

PHOTOGRAPHY.

THE two previous articles dealt with apparatus and the taking of a picture. As a postscript, and before dealing with the printing of a negative, it may be advisable to point out a few reasons of failure in securing a good negative.

Many amateurs, especially ladies, cannot realise how it is possible to secure a picture in a fraction of a second ; in fact, no two people know how to count a full second. Generally a lady will give a pat with her foot, or a rap with her lens-cap (sometimes on the camera), and feels astonished that the picture is not only over-exposed, but the tapping has moved the camera, and consequently double images appear on the negative. The fair readers of this will forgive the remark that men are better judges of time, although they are more liable to fall into other errors, which will be duly dealt with.

In April, May and June the light is very good, and amateurs who begin during those months often forget that they must allow for the decrease in quality of light as the year advances. This means that many *under*-expose. Of the two faults the over-exposure is the easier to remedy, for in the dark-room much can be done to save a negative which is over-exposed, but it is impossible to drag anything out of a plate if it is not there to begin with.

In the questions for the month this is mentioned, and a few hints given, and the pictures which illustrate this are taken from both over and slightly under exposed negatives.

In some cases it is impossible to obtain detail in the shadows (vide Egyptian Architecture) without over-exposing the parts brightly illuminated, hence the dark-room operations must be conducted with care, or part of the picture will be hopelessly blurred and lost. In cases of important negatives it is always best for the owner to have them developed by a competent expert, and to see them done. In London, Paris, and many other places this service can be easily and cheaply followed, and if readers find any difficulty, the Editor will assist in such matters by giving reliable addresses both in the United Kingdom and abroad.

In all cases of development it is always best to assume that the negative has been over-exposed, and begin with two-thirds of No. 1 and one-third of No. 2 for pyro developer, and in case of eikonogen three ounces of No. 1 to half-an-ounce of No. 2. In the last-named developer it is better to begin with developer which has been somewhat exhausted by previous use, which can be strengthened if the development happens to be slow and lacking in detail. Never weaken by more water or dashing on bromide, but always endeavour to correct as suggested. There are times when both water and bromide are useful servants, but both must be used with caution in good work.

Pyro developer must be thrown away after use, but eikonogen can be placed in a spare bottle and used until quite exhausted. This is a useful developer, and especially when the negative has not had enough light (under exposure)—as there is not so much danger of developer fog.

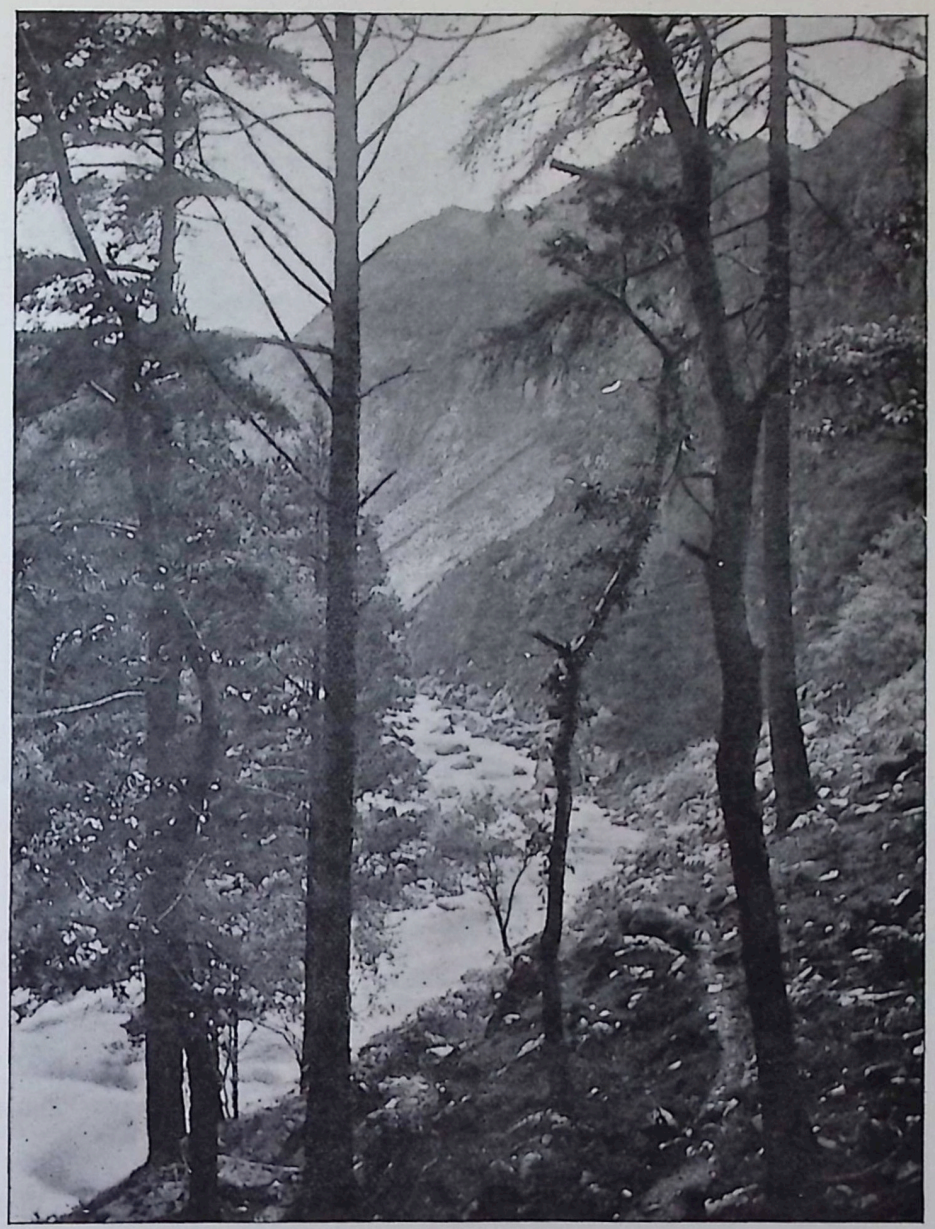
Supposing the picture has been taken in a bad light, and it is known that the exposure has been too

A Welsh Home. Wharton & Co.

First Prize, "One and All" Photographic Competition, 1898.

short, begin with the correct proportions of developer, keeping the dish covered if development is slow. When all the picture seems to get to a stationary point, run off the developer and pour on fresh, quickly rock for one minute, then take out, wash and fix, as usual.

There are many points to be added from time to time, about the treatment of negatives, such as intensification, reduction, etc., and it is very wise of amateurs to aim more at the production of a good negative than the printing. The writer always urges this point, as printing is a more or less mechanical process, which only needs ordinary care if a good negative has to be printed, but the finest printer in the world cannot produce a good picture from a poor negative. Much can be done in printing by "dodging," a term well known to the unfortunate printers who have to try and correct some of the faults of negative makers. It is wonderful what can be done now in the way of producing tolerable prints from inferior negatives, and quite a number of people are constantly employed in what is termed "faking." That is to say, the operator takes a negative unevenly developed, and by means of matt varnish, pigments and paper, can arrange the negative for the printer so as to balance the action of light when placed over the sensitised paper, or whatever material is to be printed. One of the cleverest operators for this sort of work is a young Swiss, who has produced some wonderful prints from what might have been consigned to the waste box. The fact that negatives can be, to a certain extent, saved, is only mentioned to show that it is possible sometimes to mend or correct after development, but it is tedious work, which requires



A Winter Scene. Wharton & Co.

First Prize, "One and All" Photographic Competition, 1897.

much experience, and only advisable in cases where the negative is of importance.

Supposing the amateur has a good, bright, clear negative, full of detail, then carbon or platinotype are the best processes.

Carbon is the only permanent printing process known, and must have an article to itself. At the beginning the amateur had better adopt printing out paper—Paget's Collodio Chloride being the most effective. Gelatine Chloride (commonly known as (P. O. P.) of Paget's or Ilford make, is good for a beginner, and the following formula is the best (Vogel's).

The prints are not to be washed before placing in the toning bath, but well washed in cold water after being fixed.

Distilled water	2,000	c.c. =70 ozs.
Hyposulphite of soda ...	500	grms. =17 ozs.
Sulphocyanide of ammonium...	55	„ = 2 „
Acetate of lead	20	„ = 5 drs.
Powdered alum... ...	15	„ = 4 „
Citric acid	15	„ = 4 „
Nitrate of lead	20	„ = 5 „

This solution should be allowed to stand for some days, it is then filtered and mixed with 150 c.c.=5 ozs. of solution of chloride of gold (1 to 200).

This combined bath will keep, and may be used repeatedly (after filtration) until it does not tone sufficiently.

The prints are toned in it, until they assume the desired colour. It is advisable to put the prints in a fixing bath (1 to 15) after toning, especially if an old bath is used. It is not absolutely necessary to wash the prints before use; but the practice is much to be

A Sylvan Scene. G. H. Sills.

Third Prize, "One and All" Photographic Competition, 1898.

recommended, as then the bath remains fit for use much longer.

Combined baths work when quite fresh more quickly than those which have been used for some time; it is therefore of advantage to mix a new bath with part of an old one.

If separate baths are preferred, the following is good. The prints are well washed, and then toned in a sulphocyanide of gold bath of the following composition:—

SOLUTION I.

Distilled water... ...	1,000 c.c.	= 35 ozs.
Sulphocyanide of ammonia...	20 grms.	= 308 grs.
Hyposulphite of soda ...	1 gr.	= 15 „

SOLUTION II.

Distilled water	100 c.c.	= 3½ ozs.
Chloride of gold... ...	1 grm.	= 15 grs.

For use, mix 100 parts of Solution 1 with 10 parts Solution 2 (Solution 2 is to be poured into Solution 1, not *vice versa*), and 50 to 100 parts of distilled water. The mixed bath keeps for a long time, and can be used repeatedly. The prints are toned until, in looking at them, they appear slate colour, and in looking through them they have the desired tone, and are then fixed.

In the fixing bath the grey colour fades quite away, and the prints assume a brown or very dark blue colour. On account of this alteration of tone in the fixing bath it is not always easy to get the right colour. The use of a combined toning and fixing bath, is therefore advisable, as then the desired colour is always obtained.

Prints with a high polish are obtained by moistening the dried prints again, and squeezing them while wet upon a glass covered with a solution of wax, or rubbed over with talc.

1 grm. (15 grs.) of yellow wax is dissolved in 250 c.c. (8 ozs.) of benzine; a few drops are poured upon a thoroughly cleaned glass plate, and this is rubbed thoroughly with a piece of flannel until the plate is polished.

This plate is laid in a dish of water, and the print laid upon it, image side downwards, guarding against air bubbles. Then both together are lifted out of the water, laid upon the blotting paper; the water and possible air bubbles are removed by means of an indiarubber squeegee going over the print several times.

After thorough drying, the print can be easily taken off if the corners are carefully lifted with a knife, and the print drawn up from them. In the same way matt-surface prints may be obtained by using ground glass.

The mounting of these glazed or matt-surface prints is done in the following way. Smear the print while still adhering to the plate in a half-damp condition with 5 per cent. gelatine solution, and let it thoroughly dry.

After taking it off, moisten the back with a sponge or brush, and press the print upon a card. Don't wet the surface or the glaze will be destroyed.

The following questions have been received during the month:—

(1) How can I get a cloud picture?

Use a small stop and quick shutter, and point lens at clouds; develop slowly.

(2) Must the camera be towards the sun when taking a landscape?

No, sun must be behind you, at or over left shoulder.

(3) What exposure must be given for seascape?

Short exposure, say $\frac{1}{50}$ sec.: and a small stop, say f32 in most cases.

(4) Which is best for general use, a square or conical bellows?

Square with a long extension.

(5) Do backed plates require longer exposure than unbacked plates?

Yes, about one-third longer.

JOHN LE COUTEUR.

Y Y Y

EVERY one interested in horticultural matters is aware of the great flower show held each year in connection with the Co-operative Festival at the Crystal Palace, but not every one knows of the exhibition of photographs which is held in association with it. Every degree of photographic expression is represented and many of the results are of interest. The professional photographer elbows the amateur, and the skilled manipulator enters into competition with the tyro. The work on the whole, however, is interesting, if only as an example of the enthusiasm for nature which attracts so many thousands of people each year to the great flower show and leads a small percentage of these horticultural enthusiasts to endeavour to arrest nature's processes and to perpetuate some of them by means of the camera. We have selected for reproduction two examples of prize works shown in 1897, and two of the successful exhibits of this year. They are instructive and interesting.

Y Y Y

KRŌMSKŌP COLOUR PHOTOGRAPHY. By Frederic Ives. London: The Photochromoscope Syndicate, Limited, 121, Shaftesbury Avenue, W.C., 1898. 1s.—Krōmskōp, at the first glance, might be taken for a Russian hair restorer, or a Norwegian tooth paste; but it really stands for a most ingenious optical instrument, whose original name, "Photochromoscope," was thought to be too large a mouthful for a busy age, and "Chromoscope" would conflict with the name of a French toy; hence the phonetic spelling. To quote the author of this interesting pamphlet:—

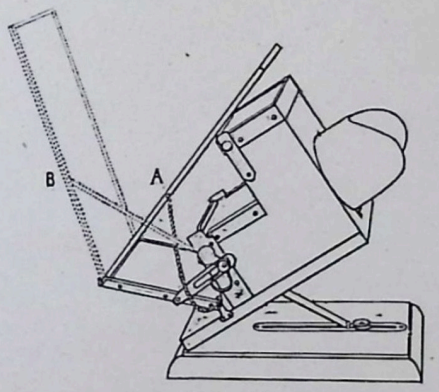
"THE KRŌMSKŌP

"is an optical instrument which accomplishes for light and colour what the Phonograph and Grammaphone accomplish for sound and the Kinetoscope for motion. Although it does not produce fixed coloured photographs, it is a veritable realisation of colour photography to the extent of bringing before the eyes, by a simple and practical process, a photographic image in the natural colours which is far more perfect and realistic than any coloured picture on paper could possibly be, because it is perfectly free from surface texture and reflections, and is seen without distracting surroundings, and in solid relief, exactly as the object itself is seen by the eyes.

"The Krōmskōp system of colour photography is based upon the fact that all the varied hues in nature are physiologically equivalent to mixtures of three simple spectrum colours, red, green, and blue-violet. The Krōmskōp photograph consists of three stereoscopic pairs of images, similar in appearance to ordinary uncoloured lantern slides, but which, by differences in their light and shade, represent the distribution and proportion of the respective 'primary' colours in the object photographed. The Krōmskōp photograph is, therefore, although not a colour photograph, a *colour record*, just as the cylinder of the phonograph, although not a cylinder of sound, contains a record of sounds, and the kinetoscope ribbon, although not an animated photograph, contains a record of motion. The phonograph cylinder must be placed in the phonograph before it can be made to reproduce the sounds recorded; the kinetoscope ribbon must pass through the kinetoscope in order to visually reproduce the moving scene; and the Kromogram must be placed in the Krōmskōp in order to visually reproduce the object photographed, which it does so perfectly that all suggestion of photography vanishes, and the object itself, be it fruit, flowers, portrait, landscape, or work of art, seems to stand before the eyes.

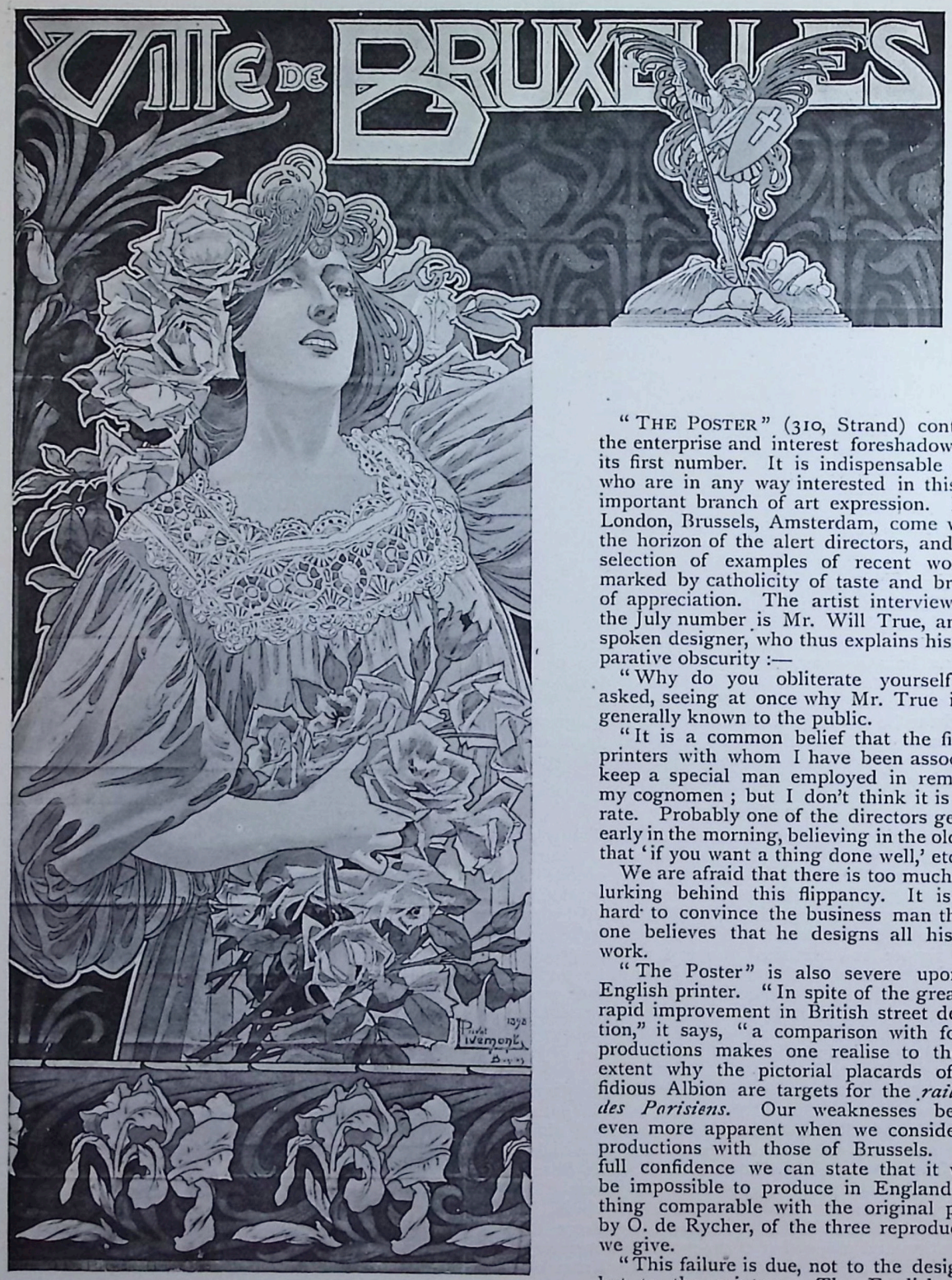
"The Krōmskōp colour record, unlike most coloured pictures, is absolutely permanent, the same to-day and fifty or even hundreds of years hence, and the Krōmskōp is a handy little instrument, into which the Kromogram can be dropped at a moment's notice, so that by this means it will be possible to virtually store the art treasures of the world in a small cabinet in one's own home, and to view them and entertain one's friends with them at leisure. Landscapes from all parts of the world, rare and valuable objects of scientific interest, portraits, and a great variety of other objects, can also be included in the cabinet of colour records, and can be readily sent from place to place for purposes of reference or exchange."

A clear, concise description of the Krōmskōp follows, with directions for handling the Kromograms, and the care of the instrument. The pamphlet also contains the full text of a lecture on the "Photochromoscope," delivered by Mr. Ives before the Society of Arts, which will, doubtless, be of great service to



"The Krōmskōp."

the student of colour science, also to those working the "Three-colour process"; the paper being a thoroughly scientific *exposé* of the Krōmskōp system of colour photography. The second part of the pamphlet is devoted to a series of short, popular papers on Light and Colour by such authorities as Von Bezold, Pickering and Rood. We learn from a perusal of the booklet that the Krōmskōp system of photography is no longer simply a scientific curiosity, but is now well established upon a firm business basis. Four pages of the book are devoted to the exploitation of apparatus and adjuncts supplied by the Photochromoscope Syndicate, colour cameras for making Krōmskōp negatives; Krōmskōps for viewing the special photographs; a triple lantern for projecting pictures upon the screen in natural colours; multiple backs, in two sizes, easily fitted to any ordinary camera, enabling the photographer to make his own Krōmskōp negatives and positives. Several well-known amateur photographers have already taken up this fascinating branch of photography. Mr. Saville-Kent is making a splendid collection of colour photographs of rare orchids, while Dr. Fallows is studying, by means of the Krōmskōp, various phases of surgical practice. To those interested in the science of colour we can heartily recommend the study of this modest pamphlet, and to anyone wishing to see one of the marvels of the nineteenth century we should advise a visit to the showrooms of the Photochromoscope Syndicate at 121, Shaftesbury Avenue, W.C.



A Poster
by
Privat Livemont.

(*From "The Poster."*)

"THE POSTER" (310, Strand) continues the enterprise and interest foreshadowed in its first number. It is indispensable to all who are in any way interested in this very important branch of art expression. Paris, London, Brussels, Amsterdam, come within the horizon of the alert directors, and their selection of examples of recent work is marked by catholicity of taste and breadth of appreciation. The artist interviewed in the July number is Mr. Will True, an outspoken designer, who thus explains his comparative obscurity :—

"Why do you obliterate yourself?" I asked, seeing at once why Mr. True is not generally known to the public.

"It is a common belief that the firm of printers with whom I have been associated keep a special man employed in removing my cognomen ; but I don't think it is accurate. Probably one of the directors gets up early in the morning, believing in the old saw, that 'if you want a thing done well,' etc."

We are afraid that there is too much truth lurking behind this flippancy. It is very hard to convince the business man that no one believes that he designs all his own work.

"The Poster" is also severe upon the English printer. "In spite of the great and rapid improvement in British street decoration," it says, "a comparison with foreign productions makes one realise to the full extent why the pictorial placards of perfidious Albion are targets for the *railleries des Parisiens.* Our weaknesses become even more apparent when we consider our productions with those of Brussels. With full confidence we can state that it would be impossible to produce in England anything comparable with the original prints, by O. de Rycher, of the three reproductions we give.

"This failure is due, not to the designers, but to the printers. The English lithographer, even when not hampered by the economy of the capitalist-printer, seems utterly incapable of reproducing even the simplest designs : he ignominiously fails to get the easiest tints when any combination of colours is required to effect it ; he puts all his efforts on the blackstone, killing the brilliancy of the colours with over-

chalking. Add to this the fact that the printer, with his usual pusillanimous parsimony, uses the commonest inks, and begrudges an extra printing, and the cause of the degradation of English mural decorations is apparent."

We take a more hopeful view of the English colour-printer than this, but that he has much to learn is undoubted. "The Poster" is a bright publication throughout. It should take heed, however, lest in its efforts to be smart it sometimes overstates the truth. We wish it a long life, since it is determined to have a merry one.

NOTES, NEWS, QUERIES, AND REPLIES.

THE HERTFORDSHIRE ARTS SOCIETY opened on the 12th July, at Hertford, its Annual Exhibition of Arts and Crafts. This Society, which may be said to be the Parent of all the progress made in Arts and Crafts in the County of Herts, has reached its tenth year, and every succeeding Annual Exhibition has served to enhance the improvement made as well in painting in oils or watercolours or black and white as in Art needlework and wood carving, *repoussé* metal or leather work, pottery, etc. The Exhibition was opened on behalf of Lady Salisbury, the President of the Society, by Lady Cranbourne, supported by Lord Clarendon, Lady Lytton and Lady Knutsford. Among the numerous prizes competed for one was for the best painting of a Hertfordshire subject, such as Old Buildings, the memory of which it is expedient to perpetuate in case they may be removed or replaced. This prize offered by the Arts Society was awarded to an admirable sketch of the Entrance to the Preparatory School of Christ's Hospital (Bluecoat School) at Hertford, painted by a distinguished amateur member of the Society, Miss M. Marten, and Lady Cranbourne at once purchased it for Lady Salisbury. Besides these were shown several excellent paintings by Mr. H. Hine, R.I., and Mrs. Hine, who yields very little in her excellent pictures to her husband. Also by Mr. Leonard Powell, Lady Scott, Mrs. Holdsworth, Miss T. M. Harris, and several other artists of the county. Prizes were also awarded in the Crafts and all their branches; and the whole show proved a success and a distinct progress on former ones. The Society was fortunate in obtaining the services as judges of Mr. C. Holroyd, keeper of the National Gallery of British Art, for the Arts Section; Mr. W. H. S. Benson, M.A., for the Crafts Section; and Mrs. Sparling (daughter of the late William Morris) for the Art Needlework.

WE have to acknowledge the courtesy of the "New York Herald" and the "American Queen" in permitting the reproduction of the illustrations to our first article.

WINDOW-CLEANING ACCIDENTS.—The frequency of accidents due to the practice of sitting or standing on the sills to clean the outside of windows is obvious from the repeated allusions thereto in the Press, but few persons, doubtless, realise their number. It appears that there are about 500 yearly. This fact must strike everyone as truly appalling, and is a gross reflection on the humanity of the laws with which we pride ourselves. It is to be hoped that those who have the power will quickly effect such a change in the law as will render such accidents impossible. Of course, the most satisfactory solution is to have windows so made that the outsides can be cleaned from within; and now that such windows are placed within the reach of all, owing to the labours of the N.A.P. Window Company, Limited, 159, Victoria Street, Westminster (who for the last two or three years have devoted themselves to proving the practicability of several excellent inventions which achieve the object mentioned), we have no hesitation in predicting a time, and that at no very distant date, when it will be impossible for any respectable person to longer allow the present "death-trap" window to remain. That the N.A.P. inventions do satisfactorily achieve the results claimed for them is obvious from the testimony received, not only from architects and experts, but from those users who have experienced the benefit of them in their own houses. The windows are of such a varied nature, that with the advantages attending due publicity they should speedily be in almost universal demand.

The initial cost is very little beyond that of the ordinary type, but when the additional convenience is considered, irrespective of the absence of all danger during their cleaning or repair, they would be cheap at double the usual price. The diminished cost of cleaning in cases where the N.A.P. fittings are used proves them to be a good investment, besides being a luxury and even a duty to possess them. In addition to the avoidance of cleaning risks and the facility they afford for securing that cleanliness which so stamps a house, they also permit of window gardening without trouble. Few of us, perhaps, would go so far as to say, with Mr. Ruskin, that wherever flowers are seen on the window-sills their owners should be considered better than their neighbours, as the trouble of cleaning windows where there are boxes or pots on the sills is, of course, intensified. This difficulty, however, need exist no longer, for windows can now be arranged by the N.A.P. methods, to be readily cleaned from within without the slightest disturbance of flowers or plants on the sills. As the alteration of existing windows can be effected from prices as low as 7s. 6d., we imagine many householders will speedily have their windows converted for floral, if for no other reasons.

The N.A.P. Window Company, Limited, which was formed to secure, test and prove the patents before applying to the public for a working capital commensurate with the possibilities of inventions of the kind in which confidence could be unreservedly put, has now practically completed its labours and will shortly offer the business to the public under the title of "The (New) N.A.P. Window Company, Limited." The introduction of the patents has resulted so satisfactorily that a very large amount of business can undoubtedly be done with adequate capital. Nothing could be more conclusive than the exceptionally good testimonials which the Syndicate has obtained from those who have used N.A.P. windows and tested their advantages, and it may therefore be reasonably assumed that with increased publicity a constantly increasing demand for them will have to be met. These facts clearly demonstrate that the N.A.P. patents are not open to the objection which we frequently entertain towards patents which have not been actually tested by the persons for whose benefit they may have been worked out. It is a fact that many people, especially those who have had experience of patents, take little notice of an invention until the inventor's expectations, with regard to its satisfactoriness in practice, have been endorsed by the experience of those best qualified to judge its merits, viz., the

users. In many cases the expenses incidental to such a thorough trial of the merits of the invention, added to the more or less prolonged delay (according to its nature), renders such a thorough test impracticable, and a virtually untried patent is brought before the public for financial support. The N.A.P. patents have been worked out without limitation as to number. As we have said, they have justified their existence, as proved from the testimonials of the representative people who have tried them, and it is therefore logical to assume that they must be appreciated by the greater number as soon as their existence has been generally made known. Evidence of a demand upon humanitarian and practical grounds has been afforded, and there is no less evidence that the demand has been met in a thoroughly practical mode. The prospects of the New N.A.P. Window Company, the prospectus of which will be shortly issued, are therefore of the brightest.

Y Y Y

THE loss of the services of the great 'cellist, Signor Alfredo Piatti, will be keenly felt in the whole musical world, but more especially in London and at the "Pops," where he has played for many decades, and it was not to be expected that his retirement, unfortunately compelled by failing health, should pass unnoticed by his brother and sister artists. Many admirers, therefore, after due consideration, and always bearing in mind his singular modesty and dread of display, decided to present him with an address upon most artistically decorated vellum and enclosed in a very beautiful silver casket. Part of the design of this we are able, by the courtesy of Mr. Arthur Chappell, to reproduce (see p. 71), for it was in his hands the whole arrangements were left. The address was written by Mr. Joseph Bennett, and expressed all one would wish to say when parting from a friend of some fifty years' standing, and the list of signatures was headed by that of the Princess of Wales, and was artistically decorated by Miss Agnes Lynch, an *artiste* who gained a diploma and medal at the Chicago Exhibition. The difficult question of selecting a casket was left entirely to Mr. Chappell, and he was fortunate enough to procure one of the finest specimens of silver embossing, made in England in the time of the Georges, about a century ago, and said to be one of the masterpieces of Samuel Wheat, one of the most famous silversmiths Maiden Lane has ever known, and it is thought that the design was probably from a drawing by William Blake. Be that as it may, it is very beautiful. It has old English pastoral musical subjects on either side, and on the lid figures of musicians standing out in relief—truly a fitting shrine for a testimonial to the honour of one of the greatest artists of the Victorian era, and a star which has shone brightly for over five decades.

QUERIES.

[51.] If you could give me the author's and publisher's name of a good book on Animal Anatomy through your "Queries and Replies" I should be obliged. FLORA (Macclesfield).—The most recent work of the kind, known to us, is "The Art Anatomy of Animals," by Ernest E. Thompson. Macmillan & Co., 1896. Good works on the Anatomy of the Horse are by J. A. McBride, Ph.D., M.R.C.V.S., Longmans, Green & Co., 1878; and B. W. Hawkins, F.L.S., Winsor & Newton, 1865.

[52.] Can you recommend a good method of cleaning oil paintings? P.P.—If it is a valuable picture the best way is to have it done by a professional "cleaner and restorer." But a good way is as follows:—After taking the picture out of the frame, wipe away all dust; then take a raw potato, cut it in two, and rub the flat, moist surface all over the painting. This creates a sort of lather, which is very cleansing and is not at all injurious to the picture. Next sponge the surface all over with a very soft sponge and perfectly clean, cold water. Dry by dabbing gently with a silk handkerchief. If the varnish has become dark and you want to remove it, begin (immediately you have dried the surface as described) to take it away by rubbing gently with the soft part of the finger or thumb. Rub gently, working only over a very small portion at a time, and you will soon find the varnish loosened, until at last it comes away in a granulated form. Great care is needed, and much patience must be exercised, or you are likely to rub away some of the colours as well as the varnish. As soon as you have successfully removed all the old varnish, you may re-varnish the painting.

[53.] Can you tell me of a good way of trying the positions and effect of figures in water-colour landscape before fixing on them and painting them in? J.A.P.—One of the best ways is to put a sheet of glass in front of your picture and paint the figures upon the glass either in "body" colour or oil. You can in this way see their effect perfectly, and can wipe them off and try others until a suitable arrangement is decided on. The surface of your picture is thus left untouched until the composition is absolutely settled.

[54.] What does the word "abozzo" mean? H.S.—It is the term applied by the Italian painters to the "dead colouring" or "first painting" in an oil picture.

[55.] Can you give me any information as to the most economical way in which costumes for fancy subjects can be hired? Are there any artists' models who themselves supply these?—L.B.

[56.] Could you recommend any book in English, French, or German, giving the technical details of miniature portrait painting?—H.J.R., Stockholm.

REPLIES.

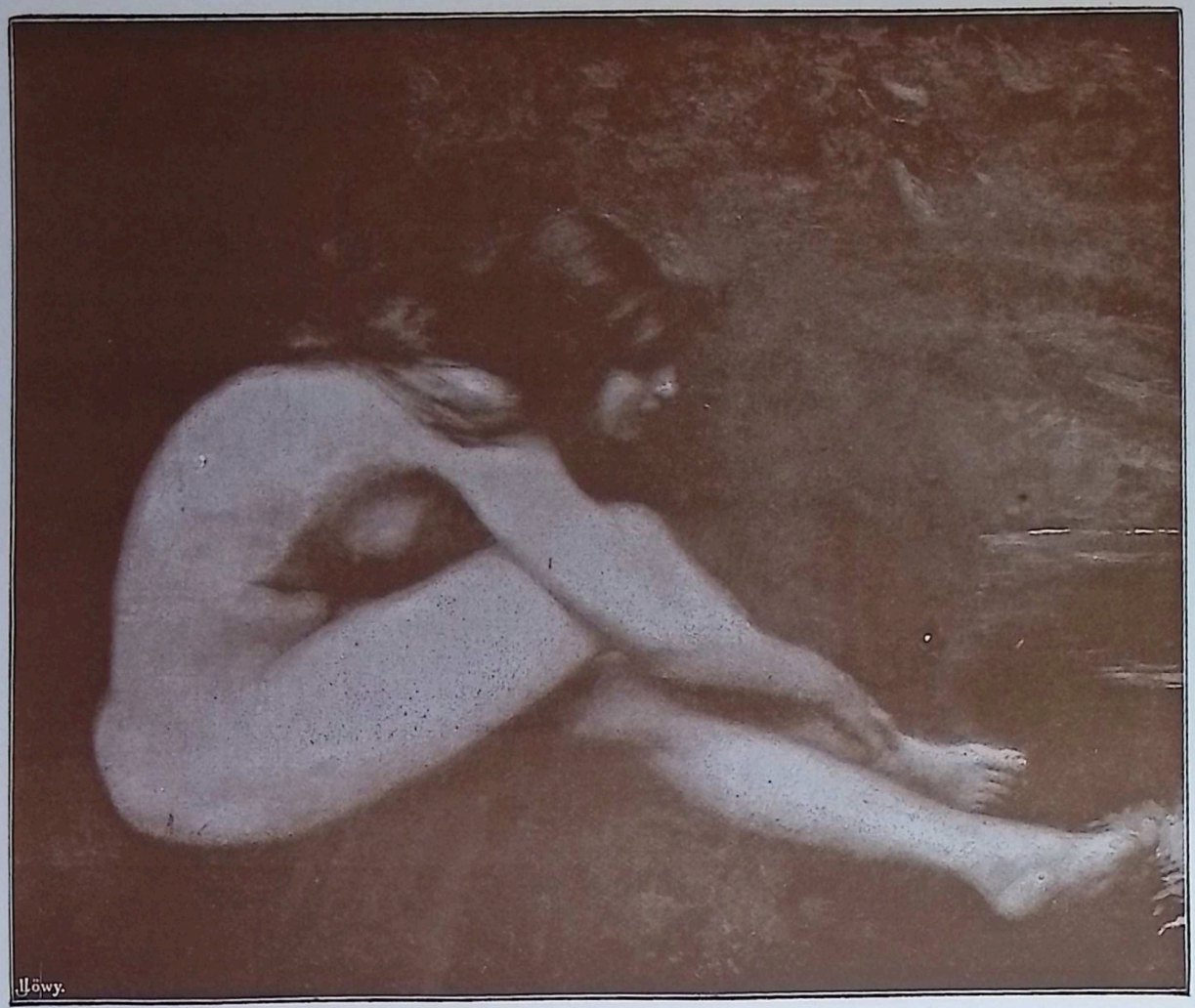
REPLY TO G.S.—"A Text Book dealing with Ornamental Design for Woven Fabrics," by C. Stephenson and F. Suddards (Methuen & Co.); is a very good book on the subject you enquire about. You might also get some information from "Practical Designing," by Gleeson White. If you will send us your name and address we will put you in communication with some one who might help you in the matter of becoming apprenticed to a designer.

REPLY TO MCG.—The best places to study are London and Paris. In London there is a great demand also for teaching, but at the same time there is a very good supply of teachers. Without some introductions you would be likely to wait a long time before getting work.

REPLY TO C.W.—We have enquired as to recent sales of oil paintings by the artists you mention. But we can gather nothing giving an idea of the present market value of pictures by them, in good condition. A good plan is to watch all reports of picture sales until you find something included by your artists. This will give you some notion of their value. But, probably the best plan of all would be to submit your pictures to an expert for an opinion, which you can do by paying the usual fee.

Y Y Y

N.B.—*In sending queries, the name and address of the sender should always be given.*



"SILENT SOLITUDE."
FROM THE PAINTING
BY
PROF. JOSEF SCHEURENBERG.

"The Rock of Faith."
by
Giovanni Segantini.

GIOVANNI SEGANTINI AND HIS WORK.

SOLITARY and remarkable among the Italian painters of to-day, there is a man whose work displays a rugged grandeur, not only distinctly at variance with modern Italian art, but also developed on lines entirely independent of and uninfluenced by modern art theories. Here everything is new; the subject which the

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The Artist

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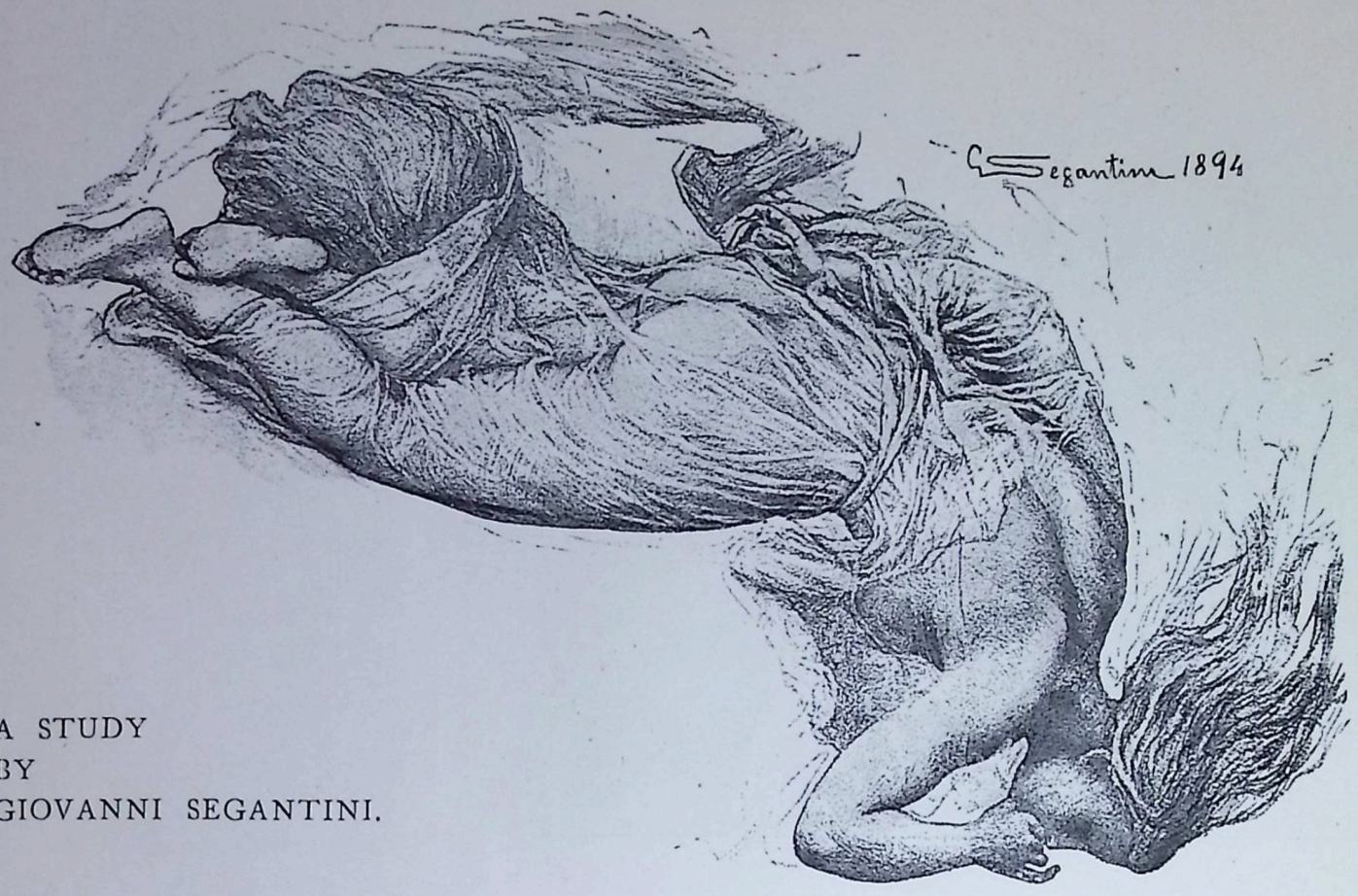
The ARTIST.



A STUDY
BY
GIOVANNI SEGANTINI.

A Study of a
Peasant Woman,
by
Giovanni Segantini.

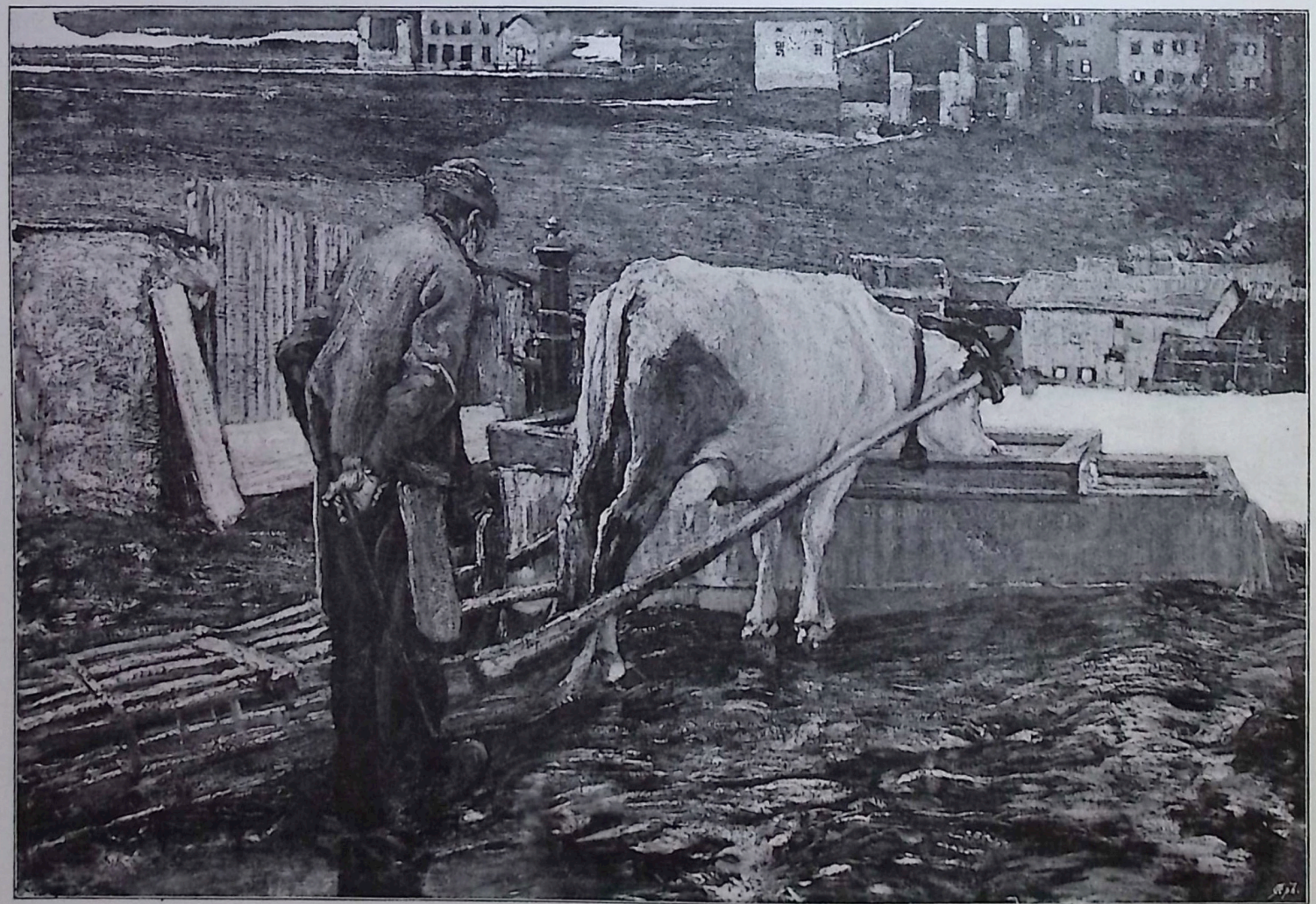
The career of the man, whose works, though comparatively unknown, show extraordinary talent, is worth recording in detail. Segantini is forty years of age. He was born at Arco in the Austrian Tyrol, and is the son of a peasant. When five years old he lost his mother, and Segantini himself once said that it was his birth that ultimately cost his mother her life. He still remembers her clearly, and his references to her are couched in terms which, although naïve, show the predominant part played by art in his temperament. In describing her he says, "My mother was beautiful, but rather with the beauty of a northern Spring than that of a southern dawn." His early childhood he recalls with pleasure. Once he was in danger of his life, and he relates with gratitude the action of the Austrian gamekeeper who saved him from a watery grave. But hard times were in store for the boy. After his mother's death the father and son removed to Milan. His father was away at work all day, and during his absence the boy remained alone in the attic which served them as a home, and from the window of which he sadly looked down upon the roofs of the adjoining houses. In later life, when referring to this period of his childhood, he wrote, "Whether it rained or the sun shone, my soul was filled with dreams and resignation. I was unable to understand whether this life with its wearisome monotony would last for ever, or whether it would suddenly come to an end. The sound of the bell in the neighbouring church tower only increased the feeling of loneliness. It indescribably depressed me. My thoughts were indefinite,

"The Angel of Life,"
by
Giovanni Segantini.

but my feelings were intense. Thus I suffered without knowing in reality what pain was." One day, however, a change took place in this monotonous life. A house painter was entrusted with the task of decorating the stairway and entrance of the premises. The brilliant colours the boy then saw excited his imagination. He had never seen the like, and with breathless curiosity he watched the painter. The disappointment which overcame him when the workman commenced by laying on a white ground, gave way to admiration when the craftsman proceeded to paint in a house, an Austrian soldier, and a bridge with a man leaning over its side. From that time forward, when

A SCENE IN THE ALPS,
BY
GIOVANNI SEGANTINI.

"WATCHING THE SHEEP-PEN,"
BY
GIOVANNI SEGANTINI.



"SAVONGUINO IN SPRING,"
BY
GIOVANNI SEGANTINI.

NOTE UPON OUR CALDECOTT PICTURES.

THE three pictures which follow, conclude our series of works by the late Randolph Caldecott. Hidden away in the shelves of the British Museum, these drawings had scarcely been seen, and never reproduced, and probably represent all of his coloured work that remained unpublished. See Editorial Notice.

"LOVE'S CHAPLET."

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"LOVE'S CHAPLET"

AN UNPUBLISHED SKETCH
BY RANDOLPH CALDECOTT.

(From the original Drawing in the British Museum.)

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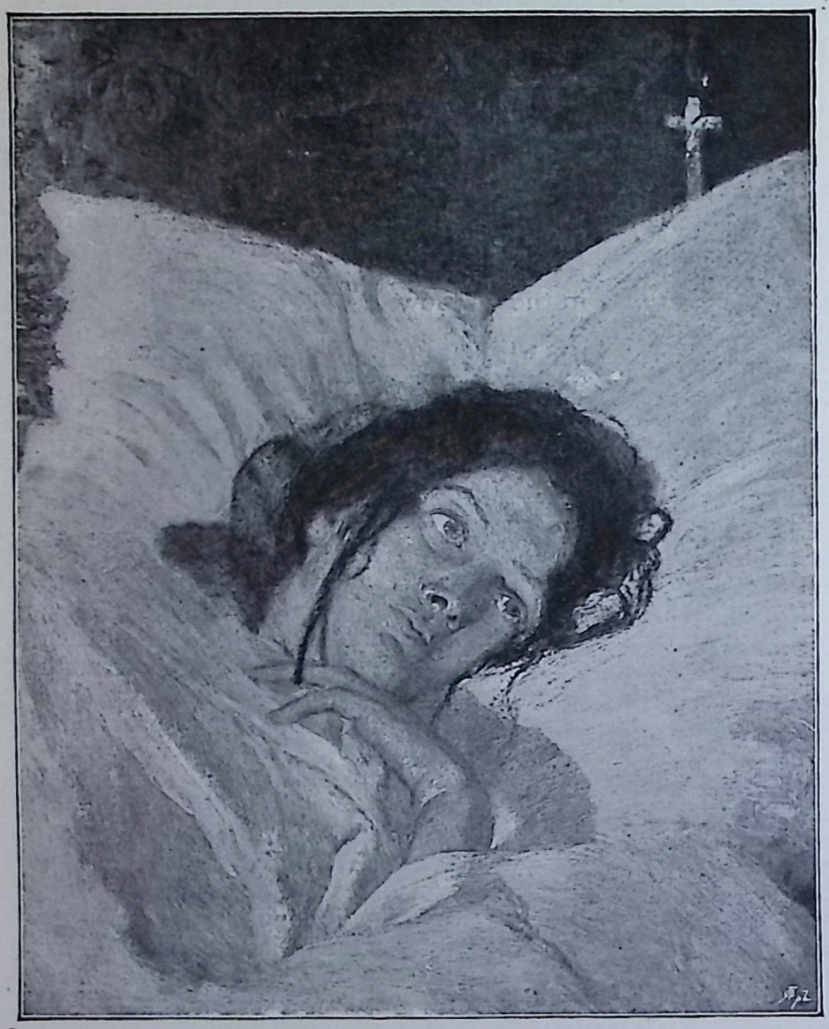
sitting at his attic window, gazing down upon the adjoining roofs, young Segantini thought of the variegated colours and all that could be done with them. And there being no prospect of a change in the irksome uniformity of his existence, the boy, who was then seven years old, came to a sudden resolution. He determined to run away from home and if possible to reach France. Concerning his flight, which commenced on a hot summer day, he himself relates in graphic language how at first he proceeded quickly, breathing in the country air of which he had so long been deprived; how the evening was ushered in by a violent thunderstorm; how, after having sunk exhausted by the way-side, he was found by peasants, and how these peasants on hearing of his disinclination to return home allowed him to remain among them, participating in their life and sharing their hardships. Thus, at the age of seven years, he became a swineherd. One day his employers discovered him drawing with a piece of coal on the smooth white surface of a wall the picture of a pig, the finest in his herd, and the characteristics of the animal were given so faithfully that the peasants, amazed at his precocious cleverness, bore him back in triumph to their cottage. But that was merely an *intermezzo*. Next morning he resumed his avocation as a swineherd. As he grew older, however, the longing to become an artist increased. The Italian authoress Nera quotes a letter of Segantini's, wherein he says, "I became a painter because I once heard a mother who stood sobbing before the bier of her daughter exclaim, 'Oh! if I only had a picture of her. She was so beautiful!'" According to Segantini, these words were the cause of his adopting the profession. William Ritter, who in 1897, published, through the Vienna Society for the furtherance of Art, a clever monograph on the Italian artist, relates this story, but at the same time reminds his readers that a somewhat similar occurrence is said to have influenced Giotto.

When sixteen years of age, Segantini went to Milan, where, at one of the schools of art in that city, he learnt the elementary principles of his profession. Not having the necessary canvas, he painted his first picture of the "Choir of the Church of St. Antonius" on a piece of parchment which had already been used. Segantini did not remain long in Milan. Nature in its wildest aspect had an irresistible charm for him, and when scarcely a man in years he lived a solitary life among the mountains. From year to year he ascended to higher ground, residing some time at Savonguino in the Alpes des Grisons, then at Maloia Kulm in the Upper Engadine, where he at present leads his lonely existence. There he studies nature in all its greatness, and reproduces it in his pictures. It is this love of his surroundings which constitutes the governing factor in his art. It is nature herself who has made him a painter. With reference to this he recently wrote, "Yes, I am passionately fond of nature. On a fine sunny spring day in the mountains among which I live, when the budding Alpine roses peep from the crevices of the moss-covered stone, when the tender, green grass sprouts in the meadows, and the delicate blue of the heavens is reflected in the clear eyes of the earth, then a feeling of immeasurable joy overwhelms me, and the blood courses in my veins as in those of a youth at the sight of his adored one. I am intoxicated with a love which humbles me, and I kneel down and kiss the grasses and flowers, whilst in the unfathomable blue of the firmament the lark sings his song of gladness."

From the foregoing it can be gathered that Segantini knows how to express himself not only with the brush and palette, but also with the pen, and indeed, he has written a number of essays on artistic subjects in which he expounds his ideas. The above-mentioned monograph by W. Ritter contains various extracts from the Essays, and I take the opportunity of warmly recommending this work to readers desirous of learning Segantini's opinions. The views entertained by Segantini with regard to art are clearly enunciated in the following passages: "An unnatural ideal cannot have a lasting existence, but truth without an ideal is reality without life. What is art if not a photographic representation of human sentiment? From the beautiful alone in nature a work of art cannot be created. To produce a work of art it is essential that the entire subject should be permeated with human sentiment, and that its creation should be due to mental impulse. Then only can it be said that the beautiful in nature exists solely as our idea." True to these principles Segantini paints his pictures. Only that which touches him deeply does he reproduce as a painting. He feels in his heart each stroke of his brush, and therefore his manner of representing nature is so true and at the same time so poetical. In regarding his pictures, there rises before us a vision of one of those grand Alpine panoramas. We see the vast mountains whose peaks are enveloped in the thin blue mist, the endless glaciers, the very whiteness of which dazzles our eyes, and lastly that hardy race of men and animals whose daily struggle for existence is reflected in the rugged splendour of the scenery amidst which they live. Such scenes as these Segantini paints, demonstrating the utter sameness of things in an Alpine hamlet, por-



"A Roseleaf,"
by
Giovanni Segantini.

traying for us the lot of its inhabitants, the joys of a bright summer day, the unknown beauties of a flock of sheep, or the terrors of a sudden thunderstorm. Sometimes, too, purely symbolical figures are depicted, showing how Mother Nature develops those children of mankind living in her midst. Mostly, however, it is a simple scene from life, or the effects of the sunshine, that Segantini portrays.

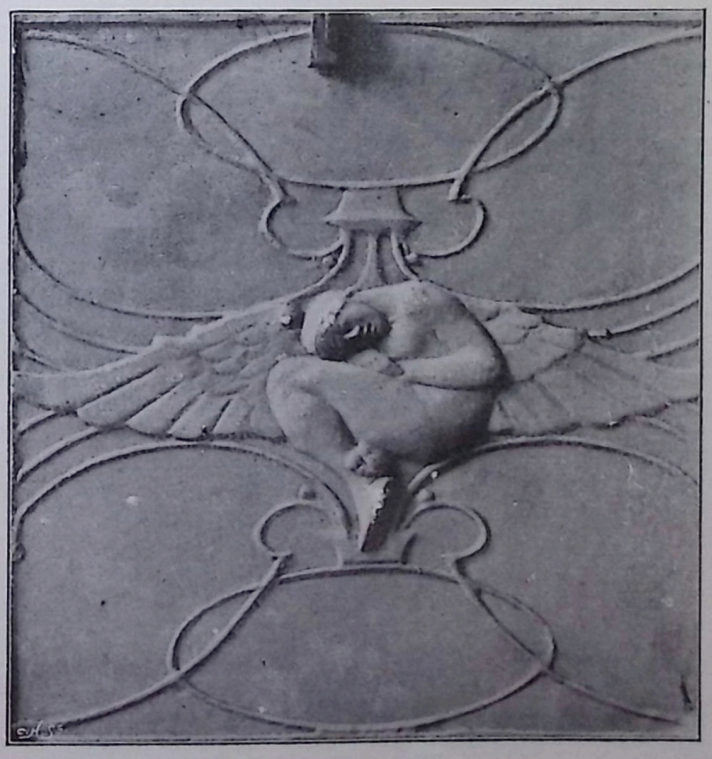
With technique Segantini had many difficulties. He struggled to find a method by which to express his individuality, but as the recognised systems of laying on the colours did not permit of this, he sought until at length he found one of his own. Quite independent of any theory or example, he ceased to mix his colours. He laid the elementary colours on his canvas, and by means of short strokes with his brush obtained a new effect, and with it the possibility of multifarious expression. This method served Segantini in good stead, and through it his work has gained a rare charm. The system of laying on the colours one by one and the fibrous appearance thus acquired frequently causes it to bear a strong resemblance to mosaic. With regard to his technique Segantini writes to me as follows: "I think the work of a painter cannot rightly be termed a painting unless it embodies a harmony of colours which affect the spectator intensely. Thus everything depends upon light, for that is the life of colour. As soon, therefore, as I have fixed upon the outline which is to express my ideal, I commence by covering the canvas with thin lines of oil colour, leaving, however, a space between every two lines, which I subsequently fill in with the complementary colours. I never mix the colours on the palette, as thereby they lose their lustre. The purer the colours are when placed upon the canvas the brighter will be the painting, and as a consequence the more *timbre* and the more truth will it possess." For representing the reflections of the sun this new technical method was

especially necessary. But as soon as he had mastered it he was able to depict all that he saw and experienced. In this connection he writes: "It was as if nature had become a musical instrument upon which I could play and express all that sang in my heart, and within me it sang especially of the quiet harmony of the sunset and of the intimacy of things; my soul was as if bathed in melancholy, and was filled with feelings immeasurably sweet."

In viewing his pictures we find predominant in them the love of portraying the human beings amongst whom he lives. In one of his studies he shows us a peasant girl sitting with her head supported in her right hand, her eyes half-closed, dreaming of life, of nature. Then again, we see a stable full of sheep, dimly lighted by a smoking oil-lamp, and near the flock sits the peasant watching it. Another picture represents a girl awakening from sleep and joyfully greeting the dawn. The greatest of his *genre* pictures is perhaps that representing a philanthropist. Here we see an old man sitting in an arm-chair, his clear-cut features expressing earnest benevolence, and the whole figure conveying an excellent impression of noble humanity.

Segantini's pictures portraying scenes from peasant life are likewise numerous. The sheep-shearing, the rest after work, the return from work, a thunderstorm in the Alps, all these subjects Segantini has repeatedly treated with artistic success. One of his pictures entitled "The Return to the Fatherland," which gained the great international prize at Venice in 1894, demonstrates in a wonderful degree the subtle art of depicting the feelings of mankind by simple methods. We see a peasant's cart, drawn by a wretched horse, and on the boards which serve as a seat sits a sobbing woman. The horse is led by a tired man, and the cart is followed by a faithful dog. In the distance there is the little church, and in the far back-ground the endless mountains. Frequently too, Segantini has portrayed the uncouth forms of oxen and cows in pictures and drawings, or in a scene from the daily life of the peasant. Thus, for instance, a cow drinking, with a peasant standing behind her, and in the back-ground a mountain village. Or we see an Alpine landscape with a peasant girl leading a pair of horses. Segantini has likewise painted a Madonna and Child. This picture is called "The Fruit of Love," it shows the Virgin sitting by a tree with spreading foliage, with the Child in her arms. A portrait of Segantini, painted by himself, shows him to be a man with thin, earnest features and long black beard, from whose dark eyes there shines the fire of strength and that love of nature so conspicuous in his work.

W. Fred.



A design for Tiles,
by
M. Lillian Simpson.

The River Aure in Old Bayeux.

BAYEUX IN NORMANDY AND ITS FAMOUS TAPESTRY.

AMONG the sleepy old cities of Normandy, Bayeux must be regarded as one of the most interesting. Like some of our own Cathedral towns this one seems to belong to a past century, and to utter a silent protest against present day bustle and noise. The railway station has been relegated to a place quite outside the suburbs and separated from the houses by fields and roads over-arched with foliage—as if the noise of the engine and the shunting of trucks were something sacrilegious, and might interfere with the twelfth century atmosphere of the place. And so the first view we get of Bayeux and its elegant spires is through a frame of leaves and branches, a fairy palace springing above the red-tiled roofs of old-world timbered houses.

What is it that gives such apparent charm to life in these old French towns, where one meets people with smiling faces, and without that careworn preoccupied expression which marks the features of so many in our own crowded streets? Is it the absence of policemen to make the citizens move on? For most surely there is nothing in the shape of a policeman here at Bayeux, and the inhabitants make picturesque groups at the street corners, or sitting gossiping before their doors, or roasting their coffee on charcoal stoves on the pavement in front of their houses in the early morning. Whatever they may be engaged in, they are merry and good humoured, and it is seldom that one hears a coarse or angry word.

It may be that the Cathedral, which so dominates the old place architectually, may have a controlling and soothing effect over the natures of its inhabitants, and its very beauty should influence them for good, even if its doors were never opened, and it were but a silent monument of past piety. It is a jewel in its way, and a jewel in a beautiful setting, for the Cathedral stands in a square,

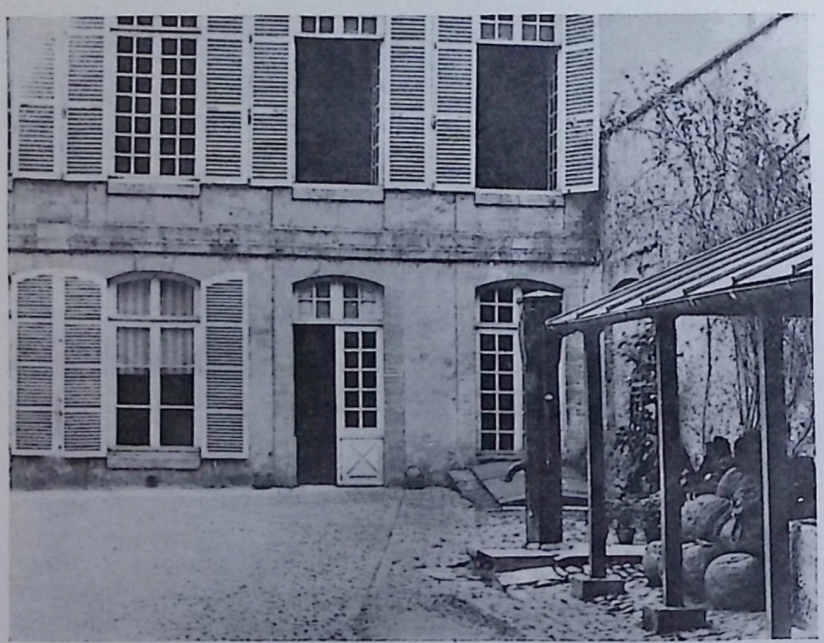
Houses in
Old Bayeux.

flanked by grey, lichen-stained houses, and separated from them by handsome plane trees —the one description of foliage-bearer which seems to thrive best amid the bricks and mortar of crowded cities. There is no smoke here to soil its sculptured walls, or to sully the beautiful three porches which, dating from the 13th century, adorn its west front. The fairy-like spires point to the blue sky with index fingers as clean as on the day when they received the finishing touches at the hands of men who worked for love and pride in what they could do rather than for wages: the same hands that fashioned those fine circular arches which fringe the nave within, and wrought the delicate diapered pattern on the walls which separate them. A beautiful piece of work is Bayeux Cathedral, from the crypt—possibly the only part of the church built by Odo, half-brother to William the Conqueror — to the topmost stones which were laid some two centuries later.

Walking along the High Street of Bayeux one comes now and then upon a delightful old house whose timbers and stones seem to vie with one another as to which shall seem the principal building material, albeit, their grey, green, and brown tones are so intermingled that they seem part of one another. Such a group of houses is found edging the river—which the High Street crosses by a bridge—the river Aure, which after meandering amid fertile plains and quenching the thirst of many kine, waters this city before it finds its way into the sea five miles beyond. These houses are washed at their base by the river, and have terraces or ledges where the women stand and wash their clothes preparatory to rinsing them in the stream. For your Normandy woman is nothing if not a laundress, and seems to spend her entire time in washing garments. Perhaps the industry is considered among them a specially honourable one from the circumstance that the mother of the Conqueror himself was a laundress. At least, tradition has it that she was washing clothes in a stream at Falaise, when Robert the Devil—William's father—

was first attracted by her beauty. Certainly the Norman women are most persistent washers, and one even sees the children playing in the gutters with masses of paper which they wet and spank with a wooden bat—making believe that they too are laundresses.

But the glory of Bayeux is not in its Cathedral, or its tumble-down houses, or its laundresses, except to the wanderer with a sense of the artistic who takes stock of such things. The tourists who find their way to the sleepy town come not to see these things. They come for one reason alone, and that is that they may look upon the Bayeux tapestry. Everyone has heard of this celebrated piece of work, and it is probable that many persons



The Museum in Bayeux where the Tapestry is.

associate it in their minds with some manufacture peculiar to Bayeux. There is, however, no such factory here, and truth to tell, the tapestry shown is technically not tapestry at all; albeit, the word has been wedded to the thing so long that it is likely to hold its own for centuries to come.

A word about the history of this unique piece of needlework. Attention was first called to it by M. Lancelot, in 1724, who found certain drawings in the Cabinet of Antiquities at Paris. He at once saw that these drawings were many centuries old, but whether they represented sculptures, fresco paintings, carvings in wood, or pictures in needlework, he was at a loss to determine. Father Montfaucon undertook a search for the original, and found it in the Cathedral at Bayeux, in the form of a roll of linen nearly 240 feet long, and twenty inches wide, sewn with pictures in worsted work. It was kept in a side chapel of the edifice, and for convenience was rolled up on a kind of winch.

Directly the tapestry—or to be more correct, this piece of historical embroidery—was discovered, endeavours were made to trace its history. The earliest mention of it is in an inventory of the ornaments of the Cathedral of Bayeux, dated 1476, but it bears evidence of being made about 300 years previous to that date. Examination shows that it was not made on a loom, but is needlework pure and simple, resembling in its stitch and general appearance those "samplers" which little girls used to work at school nearly a century ago, and which were framed and hung up in the sitting-rooms of their delighted parents. Such infantile productions one may still see in many a cottage home, and the owner will proudly point to the work as being that of her grandmother.

And herein lies much of the value of the Bayeux tapestry as an historical document; the fact that it was sketched and stitched in by hand on a groundwork of coarse linen which forms its support. For each figure was no doubt carefully considered before being put in its place, and although we may laugh at the rudeness of the drawing, it was

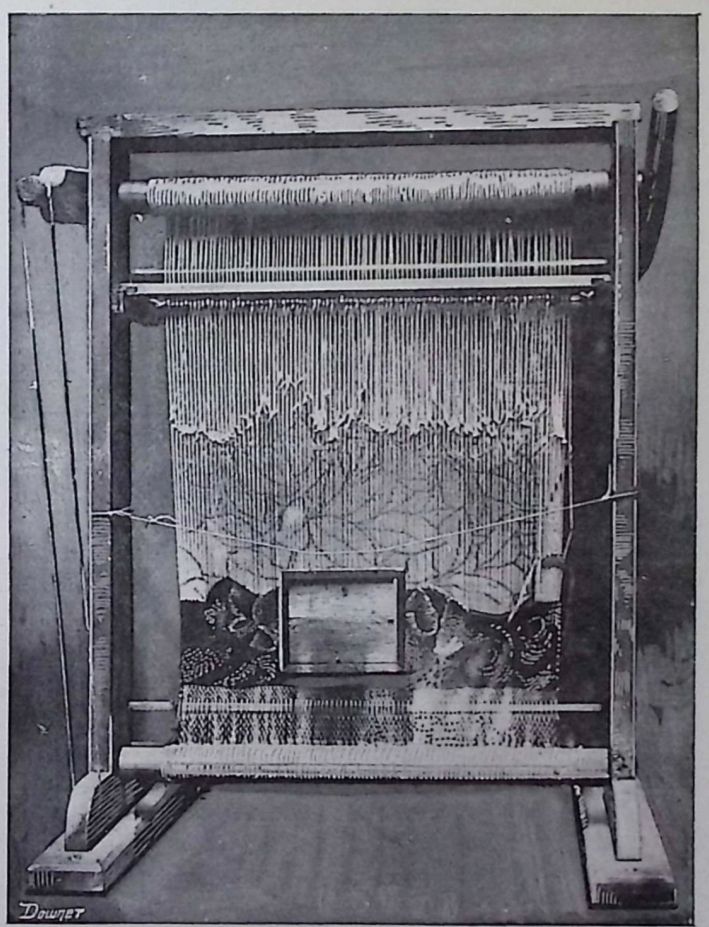
probably the best available at the period in which it was done. Professor Freeman and others have regarded it as a most reliable and valuable document, which corroborates in a remarkable manner the various written accounts of the epoch-making events which it chronicles.

The needlework pourtrays the events which preceded and led up to the Norman Conquest: it is therefore of great interest to Englishmen. The leading events chronicled in the fifty-eight distinct pictures of this remarkable panorama are:—(1) Edward the Confessor appointing William as his heir; (2) Harold taking the oath to support William's claim to the English Crown; (3) The death of Edward; (4) Arrival of William on the English coast; (5) The Battle of Hastings. These various scenes are separated from one another by scroll work, trees, or buildings, of very conventional form, and the unique work of art comprises the representations of 623 persons, 202 horses and mules, 55 dogs, 505 various other animals, 37 buildings, 41 ships and boats, and 49 trees.

The needlework is edged with a border containing ornaments alternated with monstrous birds and animals, but sometimes figures are introduced into this border which evidently have a relation to the events pourtrayed in the body of the work. Thus, in the case of the Battle of Hastings, the border is full of wounded and slain men.

The canvas ground has, through age, assumed a rather dark appearance, but the coloured worsted in which the story is worked out is singularly bright. The colours employed are eight in number, namely:—Dark blue, light blue, dark green, light green, red, yellow, dove colour, and black. There is no attempt at light and shade in these pictures, but strong contrast, even in the same figure, be it horse or man, is secured by the use of different colours. Thus a yellow horse may have blue off legs, or a red horse, green ones. Natural colouring is indeed altogether disregarded, as is also any attempt at perspective.

The worsted threads in this work are laid down side by side and bound at intervals by cross fastenings. This is quite a different method of working to that adopted in real tapestry, which is wrought upon a



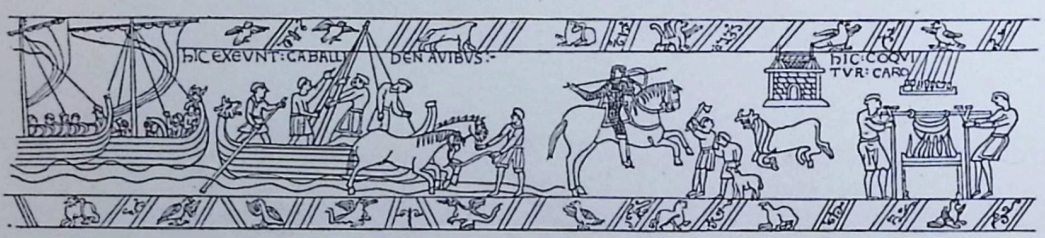
Model of a Tapestry Loom, from the South Kensington Museum.

The Normans prepare for the invasion of England.

loom, as shown in another of our illustrations. There we see the vertical threads, known as the warp, stretched upon a frame, but there is no throwing of a shuttle across these threads to form the woof. This is worked in with a needle in short lengths of various colours. Hence we see plainly that the Bayeux needlework has no claim to be regarded as tapestry.

Except to the antiquarian, or the historian, it would be exceedingly tedious to consider and trace out the meanings of all the scenes depicted in this famous piece of embroidery, but we have selected a few of the leading incidents which will give some idea of the manner in which the story is related.

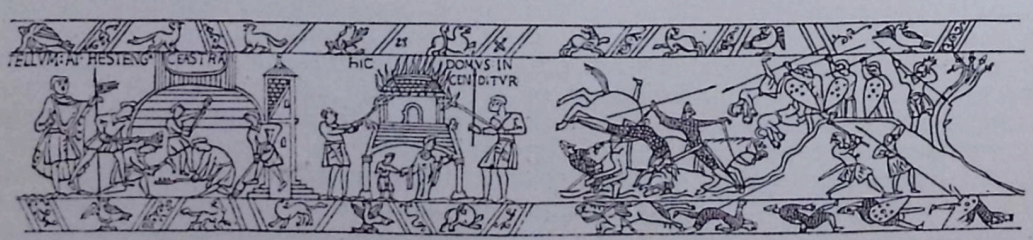
When William had made up his mind to seize the English Crown he took counsel with his friends and with the Norman barons, and finally won over all to his standard. The scheme was noised abroad, and taken up by all Normandy with the greatest enthusiasm. We see in the tapestry how trees were felled, and ships were built; indeed all the ports of Normandy were busy at this work for many months. They were ships which we should laugh at now—mere transport boats with a single mast and sail, and certainly not half as roomy or seaworthy as a modern Deal or Hastings fishing lugger. The boats being built, they are with infinite labour pulled



Their landing, capture of sheep and cattle, and their cooking.

First of all the men of Normandy see a comet. This comet was of far more importance than such an appearance would be in these more prosaic days, for it would be regarded as a direct sign from heaven that something important was about to happen on earth. The coming struggle for the English Crown was a thing which all men looked forward to as a certainty—on both sides of the channel—and this brilliant messenger from space foretold the fall of either Norman William or English Harold, who could say which?

down to the water's edge and launched, and there they have to wait until a fair south wind shall come to waft them across the silver streak which then, as now, separated Albion from Gaul. At length the perils of the voyage are safely surmounted, and the fleet of boats arrives on the shores of Britain at Pevensey Bay, near Hastings. Men and horses disembark, the knights don their coats of mail, in order to strike terror into the hearts of the ill-armed Saxons, and as the Normans are hungry after their sea trip, foraging parties are sent out, which capture sheep and cattle.



Making earthworks, burning villages, and finally the battle of Hastings.

"Harold and Edward the Confessor after the return from Normandy." Facsimile from the Bayeux Tapestry.
(*From Constable's Edition of "Harold."*)

They cook the food, and after refreshing the inner man, the invading Normans make their way to Hastings, where they throw up earthworks. And in order to give the inhabitants a taste of their quality, they burn down a few houses, and leave the occupants homeless. The final scene is the great battle at Senlac Hill, near Hastings, when, after a stubborn fight, the Saxons succumb to their better-armed antagonists.

It is generally believed, and stated as a fact in the various guide-books, that the Bayeux tapestry is the work of Queen Matilda, the consort of the Conqueror, assisted by her ladies. At that time English ladies were renowned for their taste and skill in embroidery, and their work was known throughout Europe as "English work." The Conquest having brought the people of Normandy and England into close intercourse, it is pointed out that on William's return to France, he would take with him many Saxons, with their wives and daughters, in honourable attendance upon him, and that these ladies might have helped Matilda and her companions in making this historical piece of needlework. Many historians, however, incline to the opinion that Matilda and her ladies had nothing to do with the tapestry, although it was done during her lifetime. And it is amusing to note how Miss Strickland, in her "Lives of the Queens of England," takes up the cudgels in a very vigorous manner on behalf of Matilda's claim to be the original worker. "The archæologists and antiquaries," she writes, "would do well to direct their intellectual powers to more masculine objects of enquiry, and leave the question of the Bayeux tapestry (with all other matters allied to needle-craft) to the decision of the ladies, to whose province it belongs. It is a matter of doubt whether one out of the many

"Burial of Edward the Confessor in the Church of St. Peter, Westminster." Facsimile from the Bayeux Tapestry.
(*From Constable's Edition of "Harold."*)

Facsimiles from the Bayeux Tapestry.

"Offering the Crown to Harold."

Below is—
"The Coronation of Harold."

(*From Constable's Edition of "Harold."*)

gentlemen who have disputed Matilda's claim to that work, if called upon to execute a copy of either of the figures on canvas, would know how to put in the first stitch."

Now let us see what can be said on the other side.

Dr. Daniel Rock, in his exhaustive work on the Tapestries at South Kensington Museum, casts the gravest doubt upon the tradition that this needlework owed its origin to Matilda and her ladies. "Had such a piece anywise or ever belonged to William's wife, we must think that, instead of being let to stray away to Bayeux, towards which place she bore no particular affection, she would have bequeathed it, like other things, to her beloved church at Caen." The author goes on to point out that there is no mention of the tapestry in the Queen's will, while two specimens of English needlework, a chasuble and a vestment, are left to the Church

Facsimiles from the Bayeux Tapestry.

"An English ship goes to Normandy to announce Harold's accession."

Below is—
"King Harold hearing of William's preparations for invasion."

(*From Constable's Edition of "Harold."*)

of the Trinity at Caen, the beautiful building founded by her, at the time when her husband founded the companion church of St. Etienne in the same city.

Dr. Rock thinks that it is far more likely that the tapestry was made in London to the order of three men quite unknown to fame, whose names appear more than once on the tapestry itself. These individuals, Vassals of Odo, Bishop of Bayeux—William's half brother—who came over with the Conqueror, obtained wide possessions in England, as appears from Doomsday Book, and would naturally wish to make a joint offering to the Cathedral of their native city. "Hence they had this piece of needlework done in London, and on it caused, neither Matilda nor any of the great chiefs of the Norman expedition, but instead, the Bishop of Bayeux and themselves, its citizens, to be so conspicuously set forth upon what was meant

"Spectators at Harold's Coronation."

Facsimile from the Bayeux Tapestry.

(*From Constable's Edition of "Harold."*)

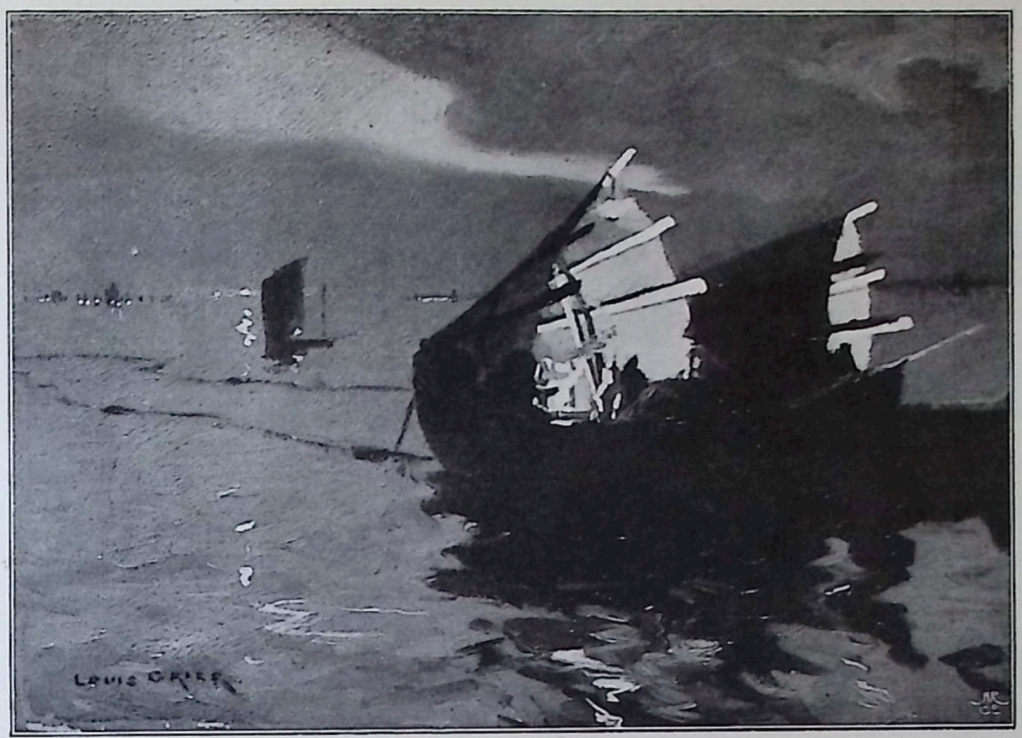
to be, for Bayeux itself, a memorial of the part that the Bishop and three men of Bayeux had taken in the Norman Conquest of England." In support of this view it is shown that the long strip of needlework exactly fits both sides of the nave of the Cathedral at Bayeux—where until recent times it hung.

The tapestry has undergone so many vicissitudes that it is a matter for wonder that it has been preserved in such good condition for eight hundred years. At one time it was exhibited at the Hotel de Ville, at Bayeux, fixed panorama-fashion on two rollers, so that it was at the disposal of the fingers as well as the eyes of the curious. When Napoleon was thinking of invading this country he had the tapestry carried to the various towns of France and publicly exhibited, so as to arouse popular enthusiasm on behalf of his designs. In 1871, when the Prussians were thought to be in dangerous proximity to Bayeux, the tapestry was taken down, enclosed in a metal cylinder, and buried in a secret place until the close of the war.

Now it is kept in the public library in a glass case which forms the upright sides of a hollow parallelogram, the canvas being first carried round the outside and then round the inside space, so that every part of it is open to inspection, while it cannot be touched or mutilated.

T. C. HEPWORTH.

It is with no little pleasure that we are able, by the kindness of Messrs. A. Constable & Co., to add to the pictures which illustrate this interesting article. These facsimiles, taken from Constable's admirable edition of Lytton's "Harold," chiefly turn on the coronation of that monarch. But they speak for themselves.—ED.



"The Night Watch,"
from the picture
exhibited in the Salon of the
Champs Elysées,
by Louis Grier.

SOME LANDSCAPE PAINTERS IN CORNWALL.

THE term "landscape painter" is here used as a convenient and comprehensive one to cover those painters who occupy themselves with such aspects of nature as relate to trees, water, whether it be of sea or cataract, to plants and clouds and kindred things. And it is with painters in St. Ives, landscape painters, that I am concerned just now.

Half-a-dozen men or so, of varying merits and attainments, have taken up their abode there, attracted at least in part by the blueness of the sea, the boldness and sweep of the coast-line. They do not, however, confine themselves to the *motifs* found about St. Ives, but roam away to other coasts and villages bringing back material in sketches and ideas to be worked out at leisure in their studios. For most of these men believe in relative truth, the subjective truth in nature. They have spent long laborious years face to face with her, wresting from her the secret of her moods to each of them. But what does it matter how they work, the result depends upon the worker. Let him be "realist" or "decorative" or anything else so long as he be a true artist, ordering, considering the justness, proportion, beauty of the whole.

In 1890, G. A. Sala wrote of these men in St. Ives as "the little band of artists who have formed a colony of their own on our Southern Coast, and study rocks, and sea, and sky, much as Corot and his friends camped at Dartagon in the days gone by; and as Corot founded the Barbizon School, so Mr. Green, Mr. Julius Olsson and others are busy building up what may one of these days be known as 'The St. Ives School.'"

Of Mr. Adrian Stokes it seems superfluous to speak. A man of note, his work is well-known in London and elsewhere. But any notice of landscape painters working in St. Ives would be incomplete without including the most accomplished of the group. The Academy showed its appreciation of his merit by buying one of his pictures for the Chantry Collection, which picture has proved a source of inspiration to lesser men, leading them to the observation of fresh aspects in

nature, to new arrangement of material. Mr. Stokes has for the moment left the paths of his former success to find his subjects in the more exhilarating country of the Dolomites and the Austrian Tyrol. The fact of his having done so seems to me to point to a man of strong individuality and versatility. We all know how many painters are swallowed up in the impassible morass of their own success. Mr. Stokes work is always marked by the virile and frank utterance of a man whose grasp is firm upon externals, using them with the enthusiasm of a painter and the insight and sympathy of a poet. It is but natural that his work should be at present somewhat "caviare to the general," to the general, who delight in the "looseness" of handling which to them represents the "poetic" in landscape. But in Mr. Stokes' mountains we have the distinction of line, the clearness without hardness, the precision one looks for in the best cameos. Above all a painter, he delights in rendering the significance of surface. One feels in his work the beauty of the simple statement of fact tempered by selection and artistic sensibility. One feels the coldness of snow, the icy immutability of rock flooded but unmoved by the tenderness of light and sunshine; it is the passion of these things themselves he interprets for us with a solid knowledge of drawing and structure.

Among the younger men the most successful in exhibitions is Mr. Arnesby Brown. He began to show his work in the Academy of 1890, and has since been welcomed annually in both the Academy and the New. Although not expressive of a strenuous personality his landscapes have a certain idyllic charm; a charm of tender feeling, graceful in line and pleasant in colour. They are not great landscapes; greatness of the first order is rare, and he who has it must make up his mind to be as one piping in the market place to an unwilling generation. But Mr. Arnesby Brown's work is touched with the poetic sentiment of the hour. He feels the beauty of certain compositions, the melody of rhythm, if striking no new note particularly his own. A pupil of Professor Herkomer's, he nevertheless approaches his subjects something after a French manner. One might point to Barbizon as his inspiration, to Barbizon, that is to say, without certain qualities of rugged insistence, almost brutal — yet, with an element of reserve force which makes such men as Rosseau so great, placing them in landscape with painters like Ribera in figure painting. Mr. Brown's interest in landscape centres itself not in the things themselves but in some mood, some sentiment or emotion raised by them. His long rows of quiet, leafless trees, arranged with almost too much nicety of care, his refinement of colour, his delicacy—one enjoys all these things, Mr. Brown is accomplished in his chosen manner; if one desire more virility, more blood and bone, it is desiring that the manner shall be different, and who desires it?

It is the good fortune of Manchester to have added his "Drinking Pool" to the permanent collection there. Preston and Nottingham have others of his. His Academy picture this year, "Herald of Night," is, I think, his most satisfying canvas. Such work will always be successful, and deserves to be. Without strain or fret, without eccentricity, if perhaps in rather a limited scope, it carries the suggestion of many pleasant things.

St. Ives is the home of one or two men working in the front rank. It is largely the distinction of these men to be neglected; neglected, I mean, by officialism in high places. They can, however, bear it, and eventually their attitude must be recognised, their work understood.

Of these men is Mr. Louis Grier. Since the necessity of recuperating his health added to his inclination to give up his life of a bank clerk in Canada for the precarious living of a painter, Mr. Grier has made St. Ives his headquarters. Providing himself with colours and brushes, he set to work there before the "colony" had formed itself. In 1888 his first picture was hung in the Academy, which has not always been the fate of his later productions. Mr. Grier has had no school training in art, he owes allegiance to no studio "clique" or master. His first important picture was "The Night Watch." Rejected by the Academy in 1890, it was well hung in the Salon of the Champs Elysées, attracting considerable notice and being awarded a third medal. In 1892 Mr. Grier packed up his household goods and went to Melbourne with about sixty of his canvases. They were excellently received there, and Mr. Grier felt himself encouraged by the kindly appreciation of the Australians. But Melbourne was then in the crisis of financial difficulties, and pictures, being of the nature of a luxury, were not saleable. Since his return to England, Mr. Grier has annually painted one or more pictures of importance, and gradually acquired a firmer grip of his tools. His outlook is his own; his work is marked by a peculiarly individual sense of decorative qualities, seizing with remarkable felicity the salient lines of a composition, lines which have a pattern-making interdependence one upon the other, he lays upon them the essentials necessary to convey the idea intended. He has the faculty of discriminating justly in the relative importance of truths. Largely occupied with evening or night effects, he has the courage of

"Sea Breezes," from the picture exhibited in the Royal Academy, by Julius Olsson.

his convictions, and strenuously avoids the more blatantly coarse contrasts. He is, I think, one of the painters from whom much of permanent value may be expected. To him landscape is not the imitation of forms merely, but the medium by which he carries an impression. His work is painter-like in quality, decorative in intention. He feels keenly, and interprets with great subtlety the luminosity in darkness. The eye plunges into the distance, gained with a very gradual and comparatively slight variation in tone

and value. He has a remarkable distinction in the quality of the line he chooses. It has the beauty and structural function found in Japanese engravings and drawings. In fact, Mr. Grier's work at its best has that essential quality of "structure"; it is built up, "*arreté*," as the French say, which conveys so much better than any English word that satisfying feeling of completeness, and it is the more notable when one considers the large spaces he dares to use, so full of colour, and delightful in their sense of vastness and quietness, so restful. It is truly the poetry of night he gives us; that poetry which all of us feel, inarticulately, perhaps, most of us, but surely even the least impressionable of us at times. Mr. Grier thinks he has only painted successfully once or twice in his life; he believes this year's picture to be one of those times. The Academy, for some occult reason of their own, did not hang it. It will, I believe, go to Manchester. Mr. Grier having often exhibited in the Academy, the rejection this year is the more astonishing.

As a follower of Constable, Mr. J. Noble Barlow is a devoted adherent of the principles of the great landscapist. And so it is that Mr. Barlow gives us his fresh and pastoral landscapes; always painted with sincerity and manliness, and always well received. Finding himself unable to follow the lead of more modern men, he is content to be himself and more in sympathy with an old convention. Mr. Barlow studied under Lebfrebe and Constant and also Delance. He first exhibited in the Salon of 1889, and again in 1890; both times being well hung on the line. In 1891 he came to St. Ives and exhibited for the first time in the Academy in 1893. He had two pictures there; called respectively "Morning after Rain" and "A Quiet Shore," both on the line. Since then he has been well hung in the Academy every year, and was elected a member of the "Royal Society of British Artists" in 1894. Most of Mr. Barlow's work has gone to America.

Mr. Charles H. Eastlake may be classed among impressionists, in the best sense of the term. He studied in such widely different "*milieus*" as Antwerp and Paris, but, a rover at heart, he has knocked about many countries, sketching and observing in them all. Like Mr. Grier and Mr. Olsson, he brings a personality to bear upon his work, which is full of a pleasant sense of colour and poetic

"Light lingers in the Lowlands,"
by
Louis Grier.

"Herald of Night,"
by
Arnesby Brown.

direction. Mr. Eastlake's landscapes have a charm quite their own — the charm of delicate sensibility, refined observation, and scholarly treatment. They are excellent pieces of decoration—first and foremost, things to please the eye; and afterwards, with the impress of a mood, some sentiment of delightful places, of pleasant memories. Mr. Eastlake first exhibited in the Academy in 1893; since then he has exhibited there regularly. All his work is felt from a painter's standpoint, as he is essentially a painter.

In this year's Academy Mr. Julius Olsson had a large, sunny, vigorous picture called "The Golden Shore." I noticed somewhere that one of the critics could not accept Mr. Olsson's blue sea as a possibility. It struck me that the critic had perhaps never seen the sea as it is seen at St. Ives; no precious jewel comparable with it in its blue intensity, edged by the white sand of Carbis Bay and Lelant, and the rose-coloured cliffs sweeping away towards Godrevy. In any case, it was a beautiful thing, Mr. Olsson's sea, whether the critic saw or believed in its natural counterpart; and Mr. Olsson was daring to attack it, striving to render his impression of it in stubborn pigment. He apparently rushed at his difficulty and carried it by storm. In "The Golden Shore," as I think I said before, we have the verve, the freshness of a gallant achievement. There is much about his work suggesting his Scandinavian extraction, although he claims to be English by virtue of birth, of tastes, of sympathies. We seem to associate with the very name "Scandinavian" a certain brightness, vigour, joy in living; it carries with it a breezy suggestion. Mr. Olsson could hardly have chosen a better environment than St. Ives in England. Of all English places it has the most brilliant colour, and he enjoys brilliant colour, is remarkable in his use of it, and justifies himself by his success. He has attempted various kinds of landscapes. In them all he insists, as Taine points out that all artists of any value always do insist, upon certain characteristics in the aspects of nature around him; but his name, I think, will be permanently known as a colourist, principally in his pictures of the sea.

In 1891 he had in the Academy a canvas called "Sea Breezes." Since then he has shown most of his work upon its walls. One picture, "The Rainbow," however, was rejected in 1895. It is now in the International Exhibition at Brussels. It seems that the Academy and an artist's friends often disagree in their estimate of his work. Mr. Olsson's friends, and Mr. Olsson himself, think "The Rainbow" one of his best efforts. Time will show who are right.

In common with most of the men in St. Ives, Mr. Olsson believes in working his larger pictures in his studio from sketches. Study after study is made until the idea is firmly grasped. Believing that a good picture has other qualities than qualities of imitation, the larger pictorial truths are those he seeks, and, with an excellent sense of decorative fitness the result is art, the art of picture-making in the best use of the term. There is nothing literary about his work. He feels his motifs as a painter, looking at them for their qualities of line and colour.

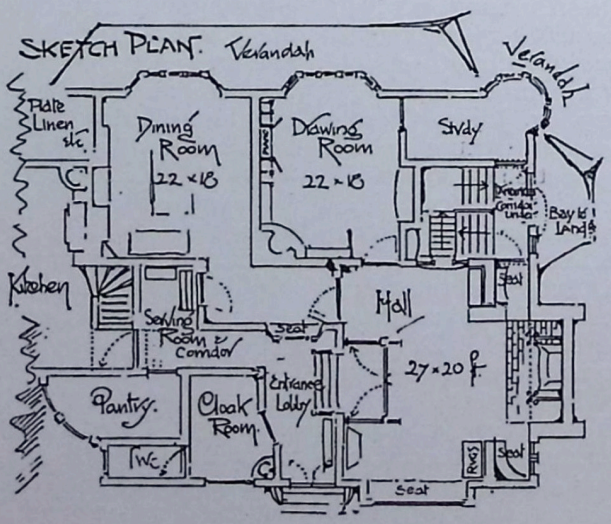
One has delight in its healthiness, in the absence of *parti pris*. It has almost an epic quality in its directness and spontaniety.

Mr. Olsson's aim is that his pictures shall be beautiful things. He delights in the beauty of his material—in which all true artists are at one with him—the sheer beauty of paint, so to speak. His pictures are to be beautiful pictures apart from any idea which he uses as a subject for his decoration. That he puts into them a song of the sea is because of his vivid vitality. He has other and quieter moods when he puts a brooding stillness into such pictures as "Weed-burning," for example.

Like Mr. Grier, he has had no preliminary art training in schools or studios. He came to St. Ives and began to educate himself, or rather to find himself, which is, they say, the end of education. Both men painted pretty much the same subjects and in much the same way to begin with; that is to say, they studied the obvious things about them, the waves and sands, and were realistic. Gradually however, being men of distinct individuality, they found their own way of looking at things, and have set a personal *cachet* on their work. And so it is that Mr. Grier paints his night effects, and Mr. Olsson gives us breadth of sea in sunlight and shadow. The work of both is decorative, and with that quality which makes an organic living entity.

One thing which strikes me is the question of Titles. One's delight and the artistic lucidity of such works as Mr. Grier's are in nowise enhanced by names like, "Lights that Guide and Guard," or Mr. Arnesby Brown's by being called "Herald of Night." They are a bid for the suffrage of the Philistine and the sentimentalist. The value of a picture is in its line, its colour, and such things. It should create its own mood in us, in nowise dependent upon literary titles and the literary ideas which go with them so often. It seems a pity painters may not label their work, "Ops. 26" for instance, as musicians do, but barring that, some simple name leading to the main artistic intention, to distinguish in speaking one canvas from another. I am referring now more especially to landscapes, but the same thing might be applied largely to other branches of picture-making with advantage. Whistler's sense in this, as in most other æsthetic matters, is right, and we find pictures that live do not live on their literary qualifications.

H. M. F.



Ground plan of Mr. Ellwood's House.
(See next article.)

Entrance Lobby; designed and drawn by G. M. Ellwood.

A MODERN INTERIOR.

BY G. M. ELLWOOD.

Mr. Ellwood's charming work is really too well known to require any introduction at our hands. Better than this, we are, by his kindness. able to give in his own words an idea of the standard by which he works.

"It is somewhat obvious," he says, "that the success of a scheme of decoration for a *home* will depend, not only on beauty of ornament, but on the subordination of that ornament to an all-pervading sense of comfort and repose.

"The outcome of this should be, I think, a sincere desire on the part of the designer to be original on rational and harmonious lines; solving his own problems as to use and fitness for modern needs and taste, and uniting the solutions in a whole, which shall immediately strike the beholder as quite individual instead of commonplace.

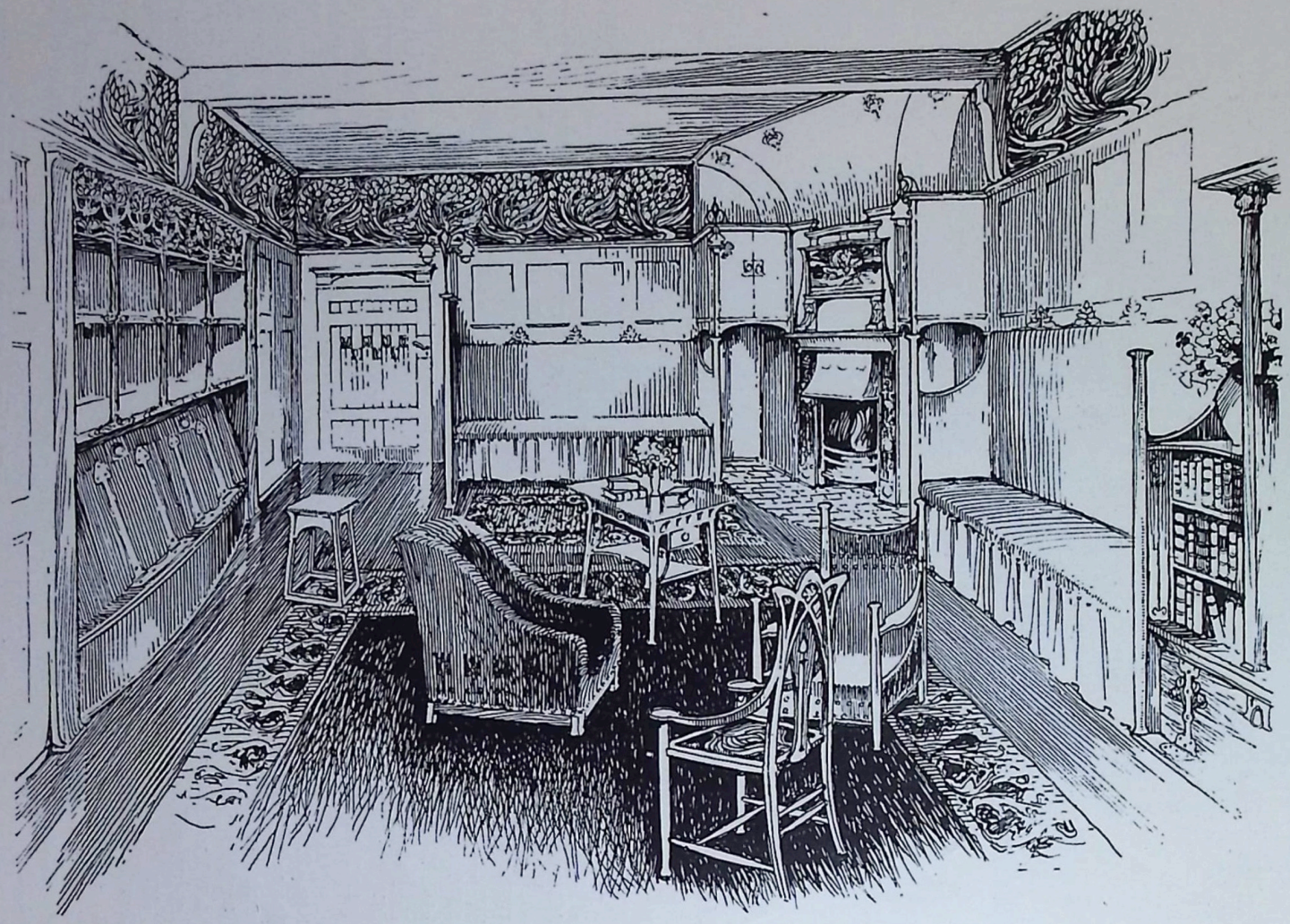
"Though all decorative work must, of necessity, be more or less derivative, certainly the most hopeful and interesting is that which aims at retaining the spirit of beautiful old work without endeavouring to copy the details of some particular period. On the contrary, we should enter upon our own work in the same way as the old designers attacked theirs, and that is by employing present possibilities to the utmost. In this spirit we shall be able to produce forms of actuality, and shall avoid mere eccentricity by pursuing a higher ideal.

"Stylists forget, in the sweeping criticisms with which they are wont to dismiss modern work, that each of the group of styles they are so anxious we should accept as final must once themselves have been new.

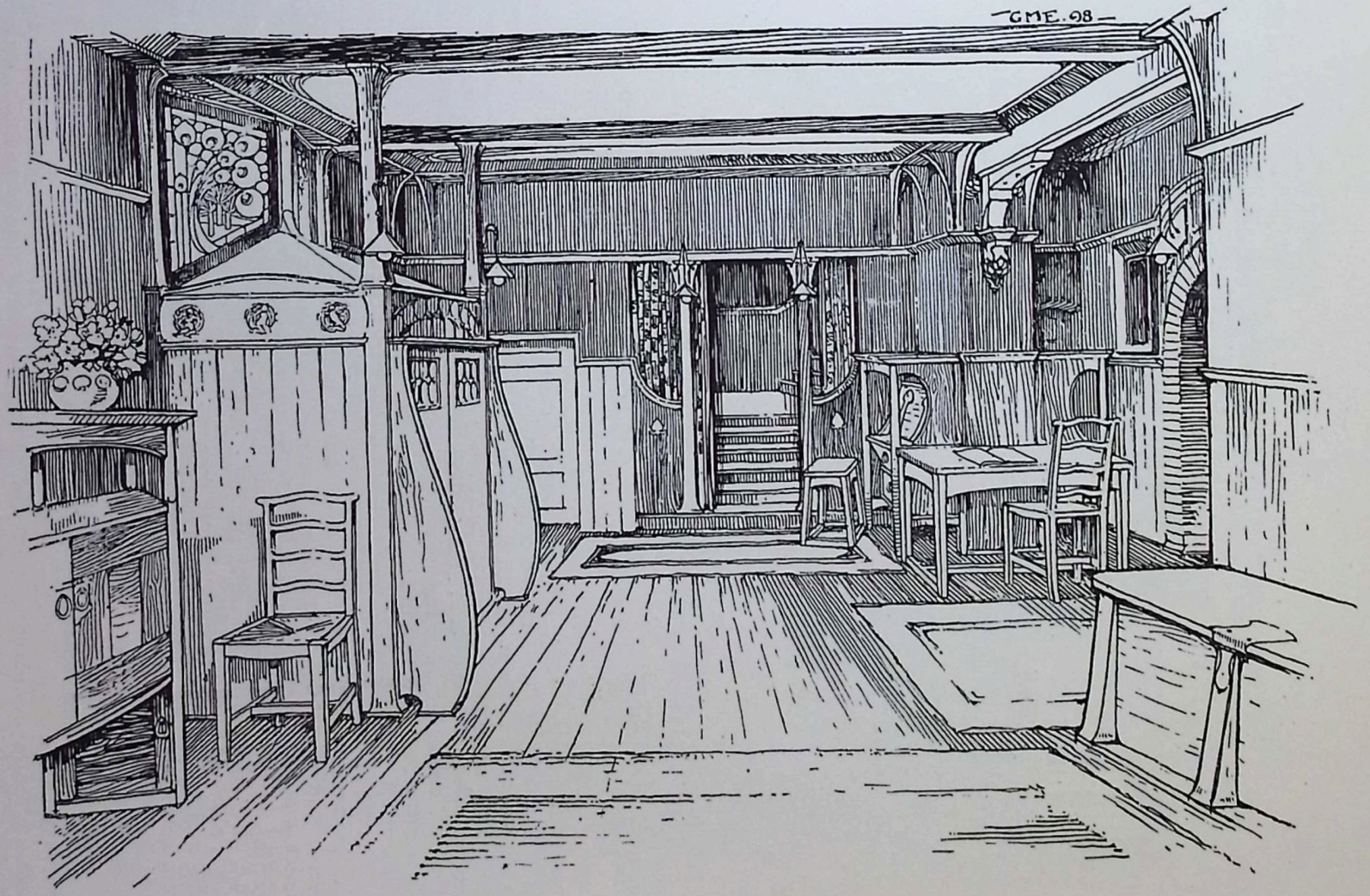
"It is my sincere wish that the influence of old work should not be suffered to interfere with the spirit of fresh endeavour, or with the desire to give to our day something that may be identified with it. One greatly deplores seeing this old influence result in dull, lifeless efforts at design in one or another of the 'styles.' The mode of procedure almost exclusively followed by the commercial decorative firm is a supreme effort to carry out each room in a distinct style, so that one may walk, under one roof, through a parody of all the ages, starting in ancient Greece or Pompeii and collapsing in modern Japan. The final impression left on one's mind might be aptly described by a paraphrase of Kipling:—

"'There are seven-and-twenty ways of decorating rooms,
And every single one of them is wrong.'"

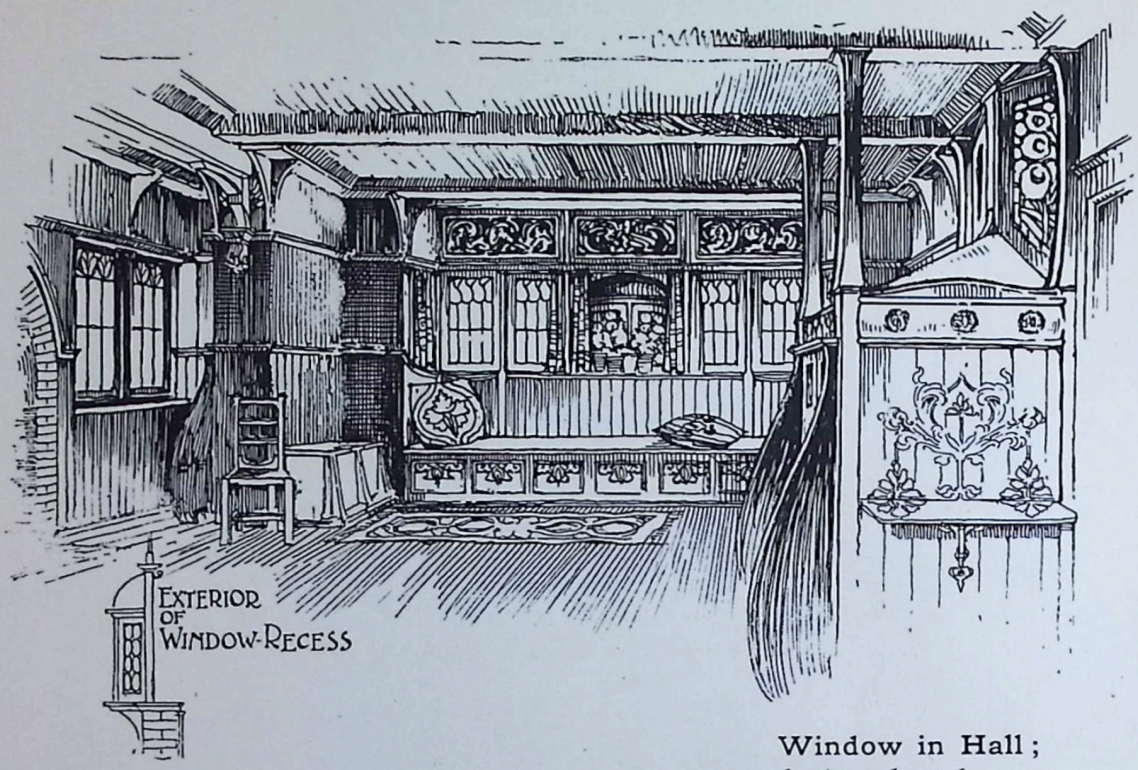
In Mr. Ellwood's drawings an effort has been made to plan rooms suited to "an English homestead—neither hall nor farm, but between both."



Drawing-room;
designed and
drawn by
G. M. Ellwood.



Hall;
designed and
drawn by
G. M. Ellwood.



Window in Hall; designed and drawn by G. M. Ellwood.

Rooms such as these rely, for their power to please, upon the educated appreciation of those who will live in them. Both in design and in the character of the material made use of, the keynote is simplicity and grace. This artistic refinement of receptiveness is the absolute antithesis of that spirit which Ruskin rightly scathes. That motive "leads men to found the pleasure they take in anything, not on the worthiness of the thing, but on the degree in which it indicates some greatness of their own; for, as people build marble porticoes and inlay marble floors, not so much because they like the colour of the marble, or find it pleasant to the feet, as because such porches and floors are costly, and separated in all human eyes from plain entrances of wood and stone."

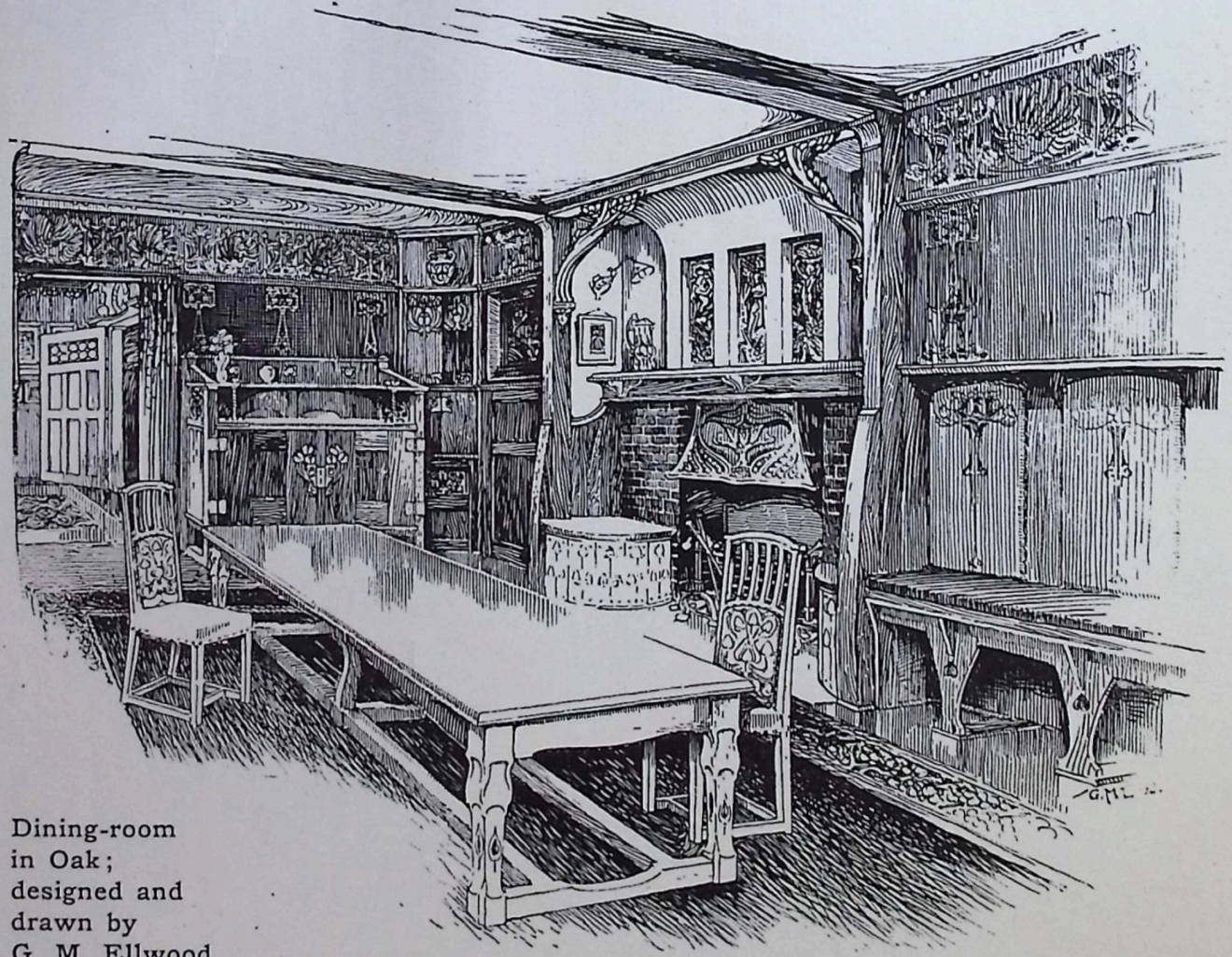
No one has more actually than Mr. Ellwood made the contrary spirit of this his own, as the following, which represents his expressed intentions, will show :—

The small entrance lobby, a quiet scheme in green and pale brown, has a dado composed of plain oak slots placed vertically to a height of five feet. The wall above is covered with canvas, stencilled just beneath the cornice with a pattern in darker brown. At the end facing the entrance a quaint feature is the glazed oriel. The divisional columns of this window terminate in carved capitals, which support shaped copper rods, and from these are suspended two electric lights with shades of gilded metal.

This interior window forms a pleasant nook for a seat placed within the dining room, giving, quite apart from its use, a certain suggestion of the romantic usually found only in connection with corridors. But in these it is then impossible to walk upright, to say nothing of pitfalls for the unwary in the shape of three-step "drops" in dark corners and other charms in the same category as *Punch's* "Every Artistic Discomfort."

The oriel is carried five feet above the roof level as a window to light the dining-room corridor and make it a possible hanging-place for small drawings.

On the right of this lobby four steps lead, through doors set back in a box-like structure (designed as a draught-screen), to the hall and general living room. Seen from this, the screen with its ornamental glazing in and above the door, the glass enrichments in white and gold on pediment at sides, and the large glass ornament and shelf with inlaid copper hinges, opposite the drawing room door, surmounted by the leaded light in rich glass, would prove a decorative feature justifying the space it occupies.



Dining-room
in Oak;
designed and
drawn by
G. M. Ellwood.

The colour scheme for this hall is similar to that for the lobby, but as the whole of the structural woodwork is in brown-oiled oak, that colour would predominate, relieved by a frieze of bass-wood stained green. The quietness of the general scheme calls for exquisite colour in the carpets and stencilled velvet curtains, and admits of brightness in the gesso or coloured plaster panels over the principal window. The fireplace, a simple red-brick arch, made interesting by a lining of tiles at the sides and by a wrought grate and steel accessories, would be the dominant feature of the room. In summer it would please by its simple spaciousness; in winter, by the genial cosiness of its scheme of red, in brick, copper and tiles, lit up by the warmth of the firelight.

The extremely useful cabinet in the left-hand corner of the drawing is a happy idea. It is composed of a large cupboard with two shelves above resting on six upright posts, placed so as to admit of two triangular cupboards beneath; this, with the rug-box and all furniture not in the nature of "fitments," might be stained olive.

The drawing room is conceived in a spirit of daintiness in contrast with the rugged simplicity of the other rooms. The main scheme is of white enamel with a frieze stencilled in delicate greens and orange.

For the upholstering of the fitted seats Mr. Ellwood suggests a fabric as near as possible in colour to a wash of mixed carmine and burnt sienna, which would look delightful against the ivory tone of the enamelled woodwork.

The recess with portfolios and shelves in mahogany, for treasures in pottery and bric-a-brac, has a frieze of carved and pierced work immediately backed by opaque opalescent glass, the space behind forming a shelf on the staircase landing. Opposite is a book and music cabinet, with space in the middle for one of Baillie Scott's "Manxman" pianofortes, which are so beautifully decorative, and are perfect in charm of simple grace. Bright steel would be the most suitable metal for the hinges, etc., its cool tone contrasting pleasantly with the rich mahogany. It would also help (as those elsewhere are of copper) the attempt to obtain the utmost variety compatible with a generally harmonious as distinguished from a generally monotonous scheme. The tulip forms on the centre panel of the door, and the ornaments breaking the severity of line at the top of the fitted seats, are in low relief gesso and gilded. Perhaps a logical treatment of the hearth would be in flame-coloured tiles, glazed and shimmering with exquisite lights and reflections from the fire, and side panels of repoussé copper.

The overmantel panel, for which a suggested scheme is given, is in gesso on a background of painted and stained wood. In the dining-room, where an atmosphere of easy domesticity is pre-eminently desirable, advantage is taken of that most comfortable-looking material, leather, embossed and lacquered as a frieze and more plainly embossed for the wall filling.

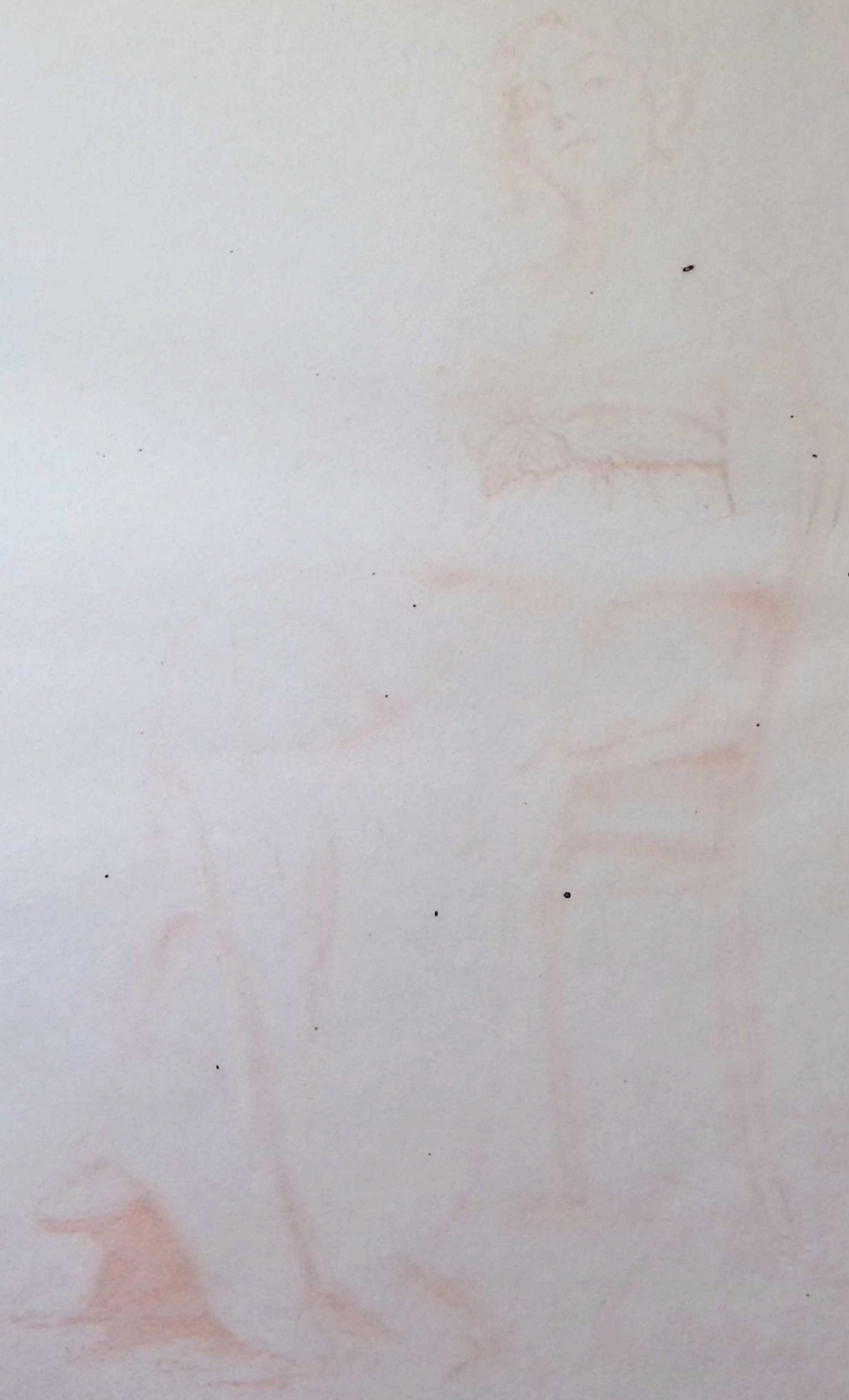
The woodwork is of fumed oak, inlaid on the table legs and round handles and at the back of the sideboard with aluminium, mahogany and bog-oak.

The fireplace ingle is enclosed from floor to ceiling by two massive beams. Log-boxes, covered with plates of repoussé copper, form seats at the base, and carved brackets support the cross-beam at the top. Above the mantel are three panels in colour, recessed in the white plaster of the ingle, the subjects perhaps typifying sea, earth, and air; with the salt-glaze bricks below. Thus is formed a homely and inviting fireside.

The colour introduced by the lacquer and copper-work, by the rich carpet and embroidery on chair-backs and elsewhere, will relieve the scheme from a mere farm-house harmony in wood and whitewash, though not spoiling all suggestion of these often charming old places.

Such, then, are the ideas involved in these schemes of Mr. Ellwood; it seems to us that they are sound and good and carry conviction.

Without hammering over-much at the argument for appropriateness, we may be allowed at least to say this. There are houses and houses. The house that by virtue of its assertive magnificence challenges attention is comparatively easy to achieve. Let it be more costly in appearance than its neighbours, and it will have served its *raison d'être*. But to design a humbler house, a house not built nor furnished to carry the stamp of dollars, nor to say to every caller, "See how wealthy is he who made me," is the harder test of the two, because of another possible extreme. Ugliness and "shoddiness" are as bad as costly vulgarity and have indeed less sense, for they have not even such interest as lies in speculation upon price. True beauty is no measure of cost. Purity in form, harmony in colour, perfection of proportion, these are not of the pocket, but of the instinct. Give me such surroundings as shall carry with them a sense of happiness and repose. It is undefinable, it may defy analysis, but it is there in the perfect dwelling, whether cottage or hall. When your designer or decorator has learnt to go for character not elsewhere than to nature and her autumn woods, then he shall give us perfect balance and perfect tones. It is because Mr. Ellwood seems to us to be making it his single aim to follow this principle as guide, that we welcome with so much pleasure his work.



A COSTUME MODEL
BEING A SKETCH IN THE
RICHMOND SCHOOL OF ART
BY MARCELLE PISTAN

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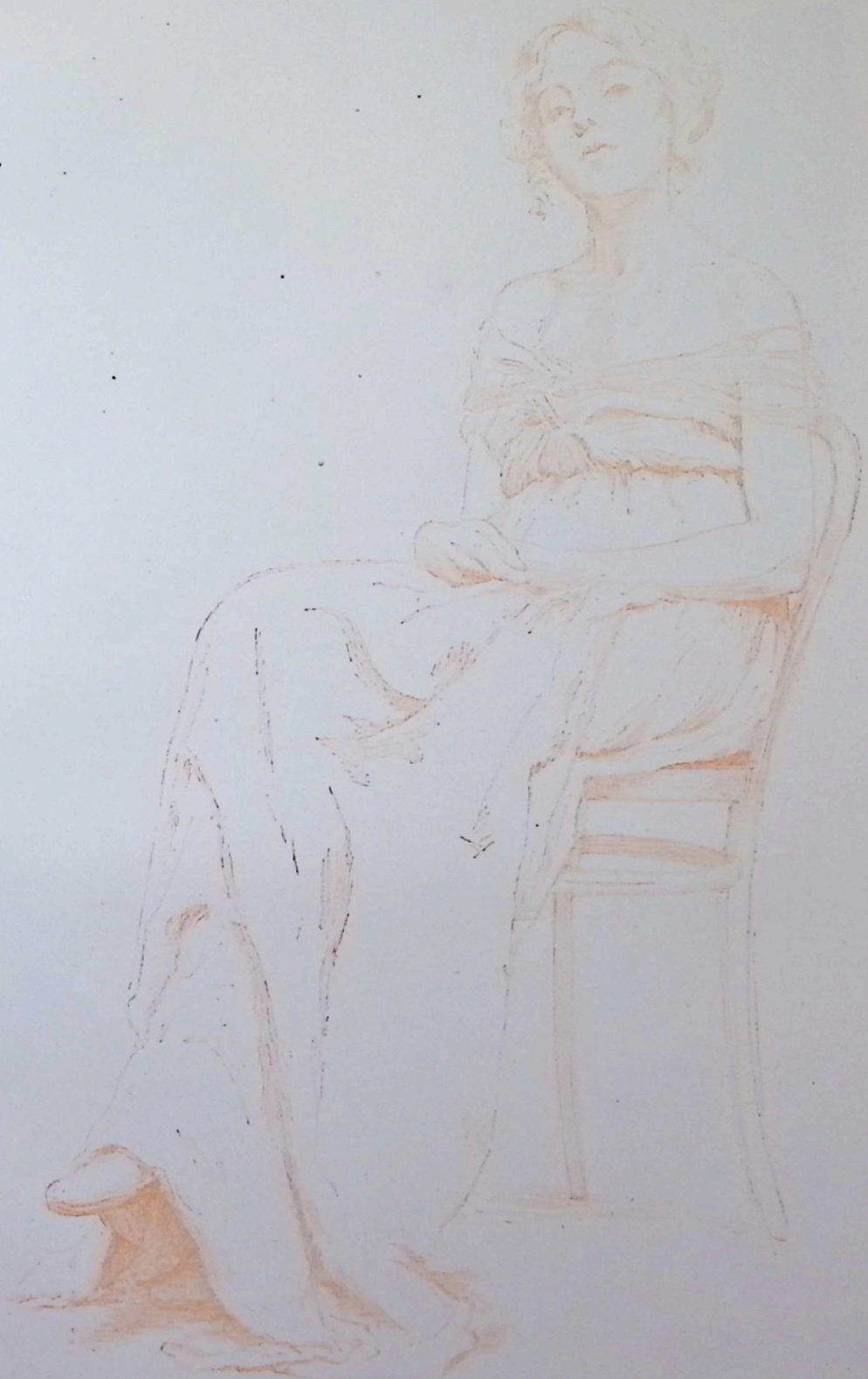


"A COSTUME MODEL":
BEING A SKETCH IN THE
RICHMOND SCHOOL OF ART
BY MARCELLE PILTAN.

COPENHAGEN AND THE ROYAL PORCELAIN MANUFACTORY.

AN excellent little guide book has been put into our hands which bids fair to send many visitors from England to see a city which, with its surroundings, is so full of the picturesque and of interesting tradition that the wonder is so few people, comparatively speaking, make it a holiday ground.*

"In thirty hours large comfortable steamers take the traveller from Parkstone to Esbjerg on the western coast of Jutland. Another sail of twenty minutes in a small steamboat, and he is on shore at Nordby on Fanø. This is a quaint fishing-town, with narrow streets winding among the low red houses and small, fenced gardens. Its women wear a peculiar costume: a full, dark-coloured skirt with a broad green border, a tight-fitting bodice, and a many-coloured kerchief round the head. Most of the men being at sea on long voyages, the women are often to be seen working in the fields, and then they generally wear black masks to protect their faces from the keen sea wind."

The venerable old town of Ribe, "full of historical relics, half-forgotten in the hurry of modern times, presents as striking a contrast to Esbjerg, though only an hour's trip from it, as one can well imagine. High above the low town towers the cathedral; from all sides you see its mighty square tower, which once bore a spire. This monument of the mediæval hierarchy gives the place its character. You feel that you are in the Avignon of Denmark, the cathedral representing the Pope's palace. The country around Ribe is so flat that one can, it is said, see for twenty-one miles in every direction lying flat on one's back." And so we come to Copenhagen itself. Copenhagen in a manner begins where the little town of Elsinore. with its beautiful old castle of Kronborg, ends. The Free Port—of which the Danes are justly proud, for it was a fine bit of engineering and cost over a million sterling—is crammed with shipping, of which every second ship is coming from or going to England.

The "Round Tower" dates from the first half of the seventeenth century, during the days of Christian XV., the royal builder to whom Copenhagen owes so much that is beautiful and has survived. The "Frederick's Church" perpetuates the name of Frederick V., and is, perhaps, the most imposing feature in the town, standing, as it does, in the fine Amalienborg-Plads.

* This book is published by the Danish Tourist Office in Copenhagen.

Porcelain Vase;
by the
Royal Copenhagen
Porcelain Manufactory.

Rosenborg Castle, now almost in the centre of Copenhagen, was founded by Christian IV. in 1610, outside the capital. It is filled with a Danish historical collection, and contains the coronation chairs.

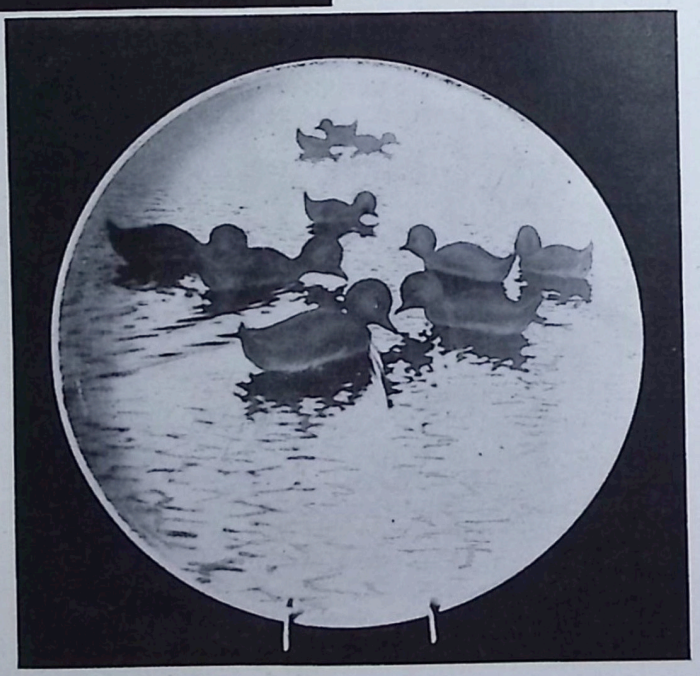
Rorkilde is about eighteen miles from Copenhagen, and was originally the home of the Royal family. Its cathedral was completed at the end of the eleventh century. Here lie all the kings and queens of Denmark from the tenth century to the present time, and here Denmark has lately laid the last of her queens to rest.

Whatever differences of opinion may exist upon Thorvaldsen's general position as a sculptor, in one side of his art he is, by consent of all who know his works, supreme. Thorvaldsen's sacred work stands almost alone. Who has ever looked quietly and thoughtfully at his "Christ" (of which, by the way, there is a fine replica in the old Trondhjem Cathedral), and not come inevitably under the strange spell of that wonderful creation!

In the Thorvaldsen Museum this statue forms the apex of the collection, and is visible from the entrance of the building.

But before even Thorvaldsen in interest comes Kronborg Castle. At the time of its erection both sides of the Sound belonged to Denmark. Kronborg stood sentry at the gates of the kingdom and the Baltic. It protected the town of Elsinore. The place

"Feeding Finches"; a Plate by the Royal Copenhagen Porcelain Manufactory.



"Waterfowl"; a Plate by the Royal Copenhagen Porcelain Manufactory.

is haunted by visions of Hamlet. "Here it was that the Danish prince saw his father's ghost. Here he kept watch at midnight with Horatio and Marcellus. The whole place is Hamlet's. Close by, on a slope in the Marien'lyst Castle, now a promenade for the summer visitor, is his grave. Beeches cast their shadow over it. All foreigners come to see it."

And what of the Danish industries? There is one, at least, whose name is rapidly becoming a household word with ourselves. We refer, of course, to the Copenhagen Porcelain. The exceeding beauty of this ware has absolutely captivated English appreciations. You might illustrate a whole natural history from its cups and saucers. Remember, too, that these pictures are not only true to nature, in fact, but are the work of consummate artists. Look, for instance, at the swan-scene, the crested pochards, and the others which we reproduce. Even the black swans, though treated decoratively, have yet an identity quite unmistakable. Now all these lovely things, and many more, have come to England, and may be seen in London.

All the world will soon be talking of the delightful qualities of "underglaze," and of

"Black Swans"; a Plate by the Royal Copenhagen Porcelain Manufactory.

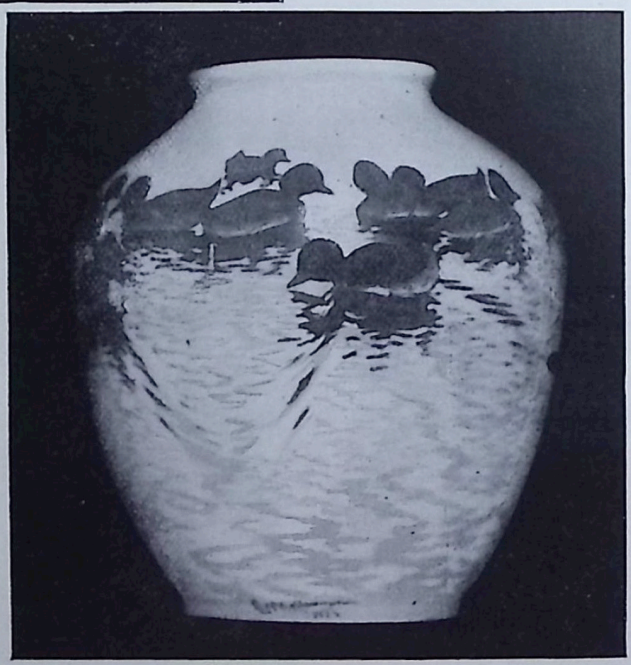
"Mute Swans"; a Plate by the Royal Copenhagen Porcelain Manufactory.

the beautiful specimens of this process, which the Royal Copenhagen Porcelain Manufactory is exhibiting at 294, Regent Street. "Underglaze" simply means that the pattern on the ware is laid on before the glaze is applied instead of afterwards. Most of the china and porcelain now produced is glazed first, and then when the design is applied is once more subjected to heat, to fire-in the design. In the ordinary process we get brilliant colour, but with the underglaze a tenderness and delicacy of tone is produced that in the hands of an artist is truly poetic.

Although the workers of this underglaze process are confined to only three colours—three being all the colours that have as yet been discovered which will stand the necessary white heat—the results obtained by the Royal Copenhagen Porcelain Manufactory in pale greens, blues, greys, and faint reds are of singular loveliness and charm.

Many of the examples shown are pieces of purely decorative work; others are naturally-treated landscapes; some are modelled representations of animals and fishes. Among the fish shown, a lissome eel is a marvel of truthful modelling and colour; the liquid glaze heightening the illusion.

"Fairy and Water Baby"; by the Royal Copenhagen Porcelain Manufactory.

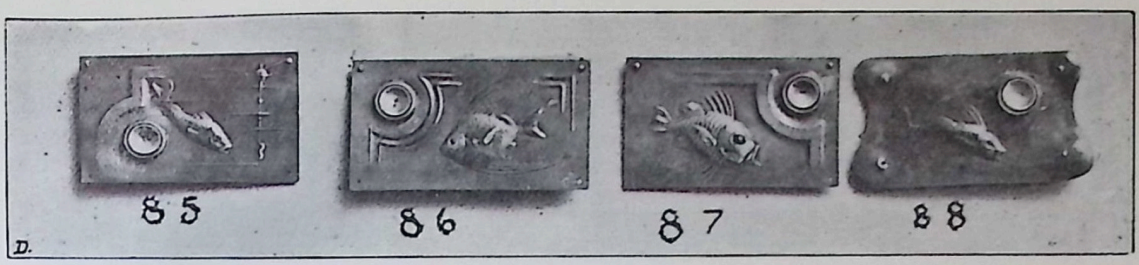


A Waterfowl Subject; by the Royal Copenhagen Porcelain Manufactory.

Among the artists who have signed their works—and this privilege is only conceded to those who have previously exhibited at the Copenhagen Royal Academy — may be mentioned Frøken Høst, Gerhard Heilmann, Mortensen and Lüsberg.

The manufactory, which was founded in 1772, has had a somewhat chequered career, and did not produce anything very remarkable, except the wonder service, known as the Flora Danica, a set consisting of 1,000 pieces decorated with specimens of the whole Danish flora. Eventually the manufactory was sold to a limited company, when its position began to improve, and large workshops were erected and the latest improvements in machines and kilns provided. This was in 1882, since when, under the able administration of Mr. Philip Schon, assisted by Mr. Arnold Krog and Mr. V. Engelhardt, the manufactory has steadily progressed.

At the exhibition in Copenhagen in 1888, at the Paris exhibition in 1889, and at the Chicago exhibition in 1893, its success was so marked, that it now holds the foremost rank amongst the porcelain industries. It would be difficult indeed to praise too highly the beautiful work which the manufactory is now exhibiting.



Bell-pushes
in electro-gilt,
for a Yacht.

Designed and
executed by
Edgar Simpson.

THE REPOUSSÉ WORK OF EDGAR SIMPSON.

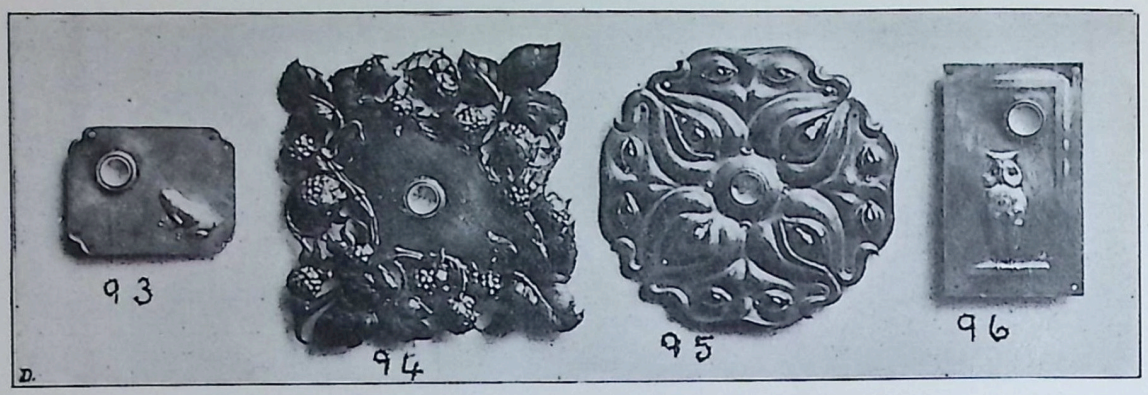
In Mr. Edgar Simpson we have an instance of a man who works strenuously out of sheer love of his occupation. "I took up repoussé work," he says simply, "because I am fond of it."

The beautiful work done by this art craftsman is by this time so familiar to us all that it is not a little difficult to add anything to what has already been said of him, both in this country and abroad. No exhibition of technical work would seem to be satisfactory were Mr. Simpson not represented in it. Long as he has been engaged on repoussé work he has, nevertheless, but just joined the professional ranks.

As is well known, Mr. Simpson's work lies

Sea-horse Sconce
in Beaten
Copper-gilt.

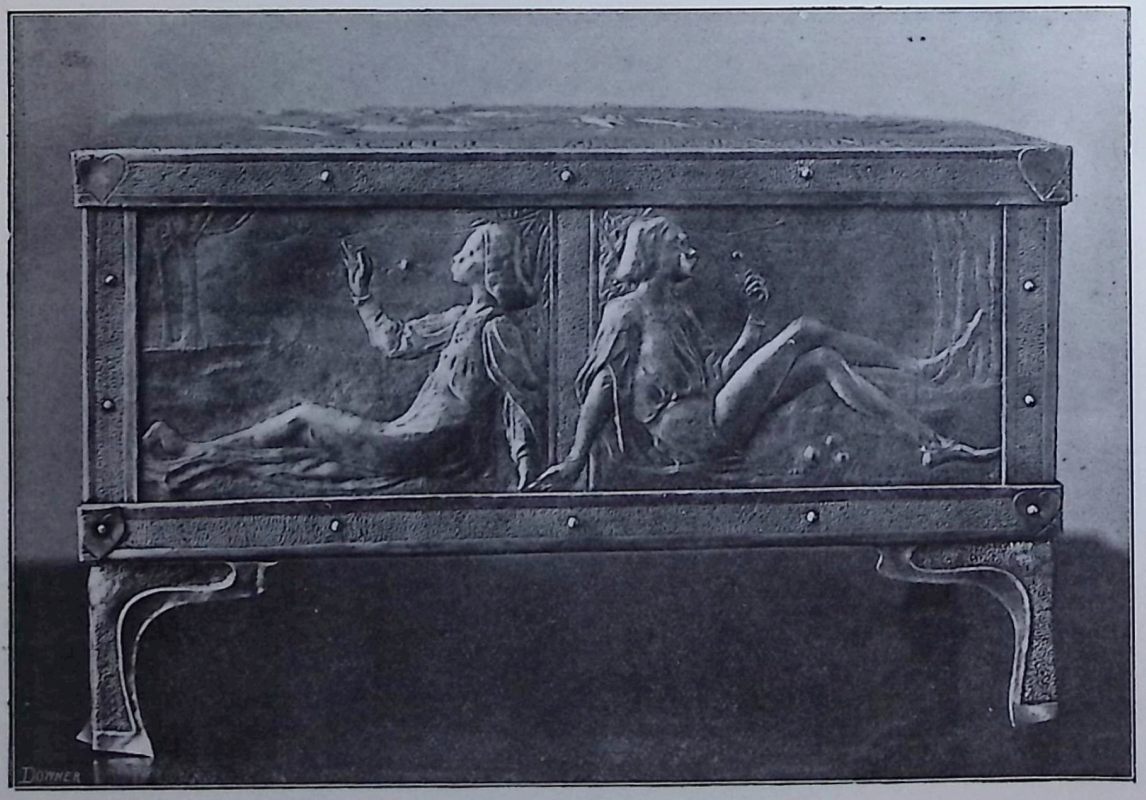
Designed and
executed by
Edgar Simpson.



Repoussé Copper Work,
designed and
executed by
Edgar Simpson.

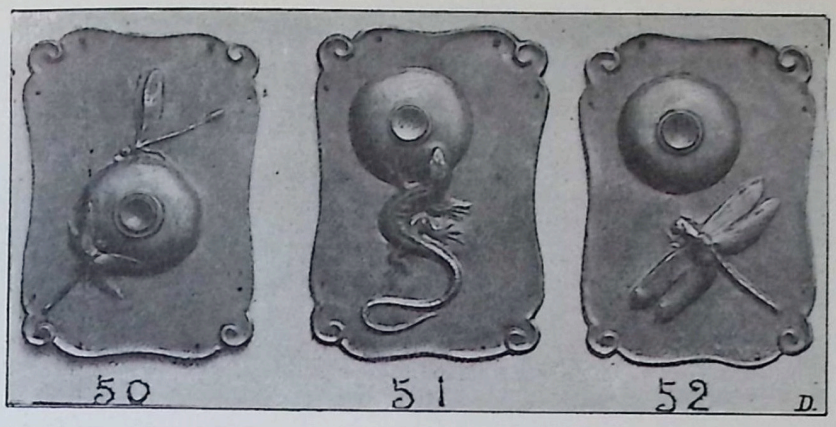
93—Bell-push for Yacht.
94—Blackberry bell-push (toned).
95—Bell-push, "Ever Watchful Eye," iridescent eyes in enamel.
96—Owl bell-push for Yacht.

chiefly in the direction of architectural and internal decoration, and he may fairly be said to have revolutionised the old style of bell-pushes and the finger-plates of doors. He came to the conclusion that electric bell-pushes might with advantage be made far more decorative. In the first place, it occurred to him that they might with advantage be made larger, a view which has much to recommend it, if only on the ground of utility. Therefore, he made them larger, as the illustrations show, and, besides this, he



Repoussé
Steel Casket.
Subject, "Courtship."

Executed by Edgar Simpson
from a design by
Miss E. M. Dobbin
and himself.

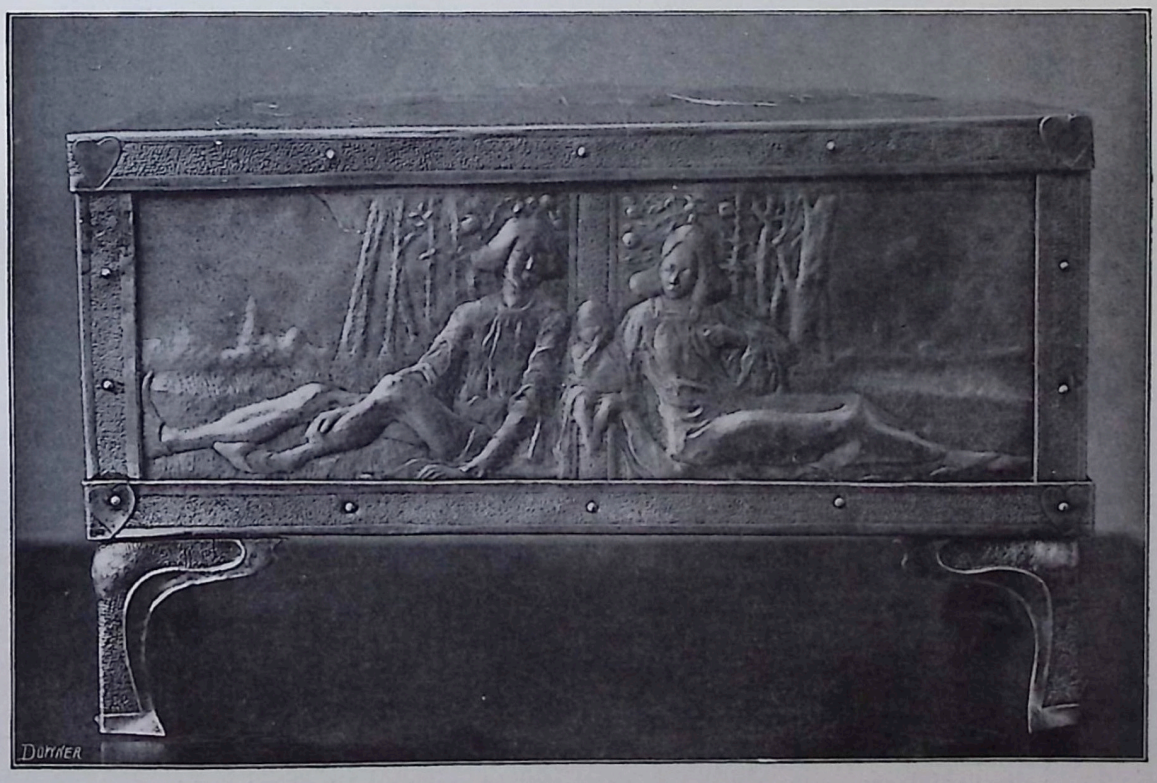


Bell-pushes
in iridescent
Copper Repoussé.

Designed and
executed by
Edgar Simpson.

places them often in the centre of a smooth boss, so that even in the dark the fingers are insensibly directed to the "push" itself—a practical idea. Then he turned to the æsthetic side, and considered carefully the question of colouring. Instead of the glaring bright patch of copper, he worked with beautiful soft tones. These were treated in such a way that they showed off the design to the greatest possible advantage.

What struck Mr. Simpson most forcibly was the feeling that not only should even so



Repoussé
Steel Casket.
Subject, "Wedded Love."

Executed by Edgar Simpson
from a design by
Miss E. M. Dobbin
and himself.

Repoussé Copper Work, designed and executed by Edgar Simpson.

115—Ash-tray.
116—Bell-push.
117—Owl finger-plate (toned).
118—Panel for cabinet (toned).
121 { Sea-horse bell-push. / Bell-push for bath-room (bronzed).

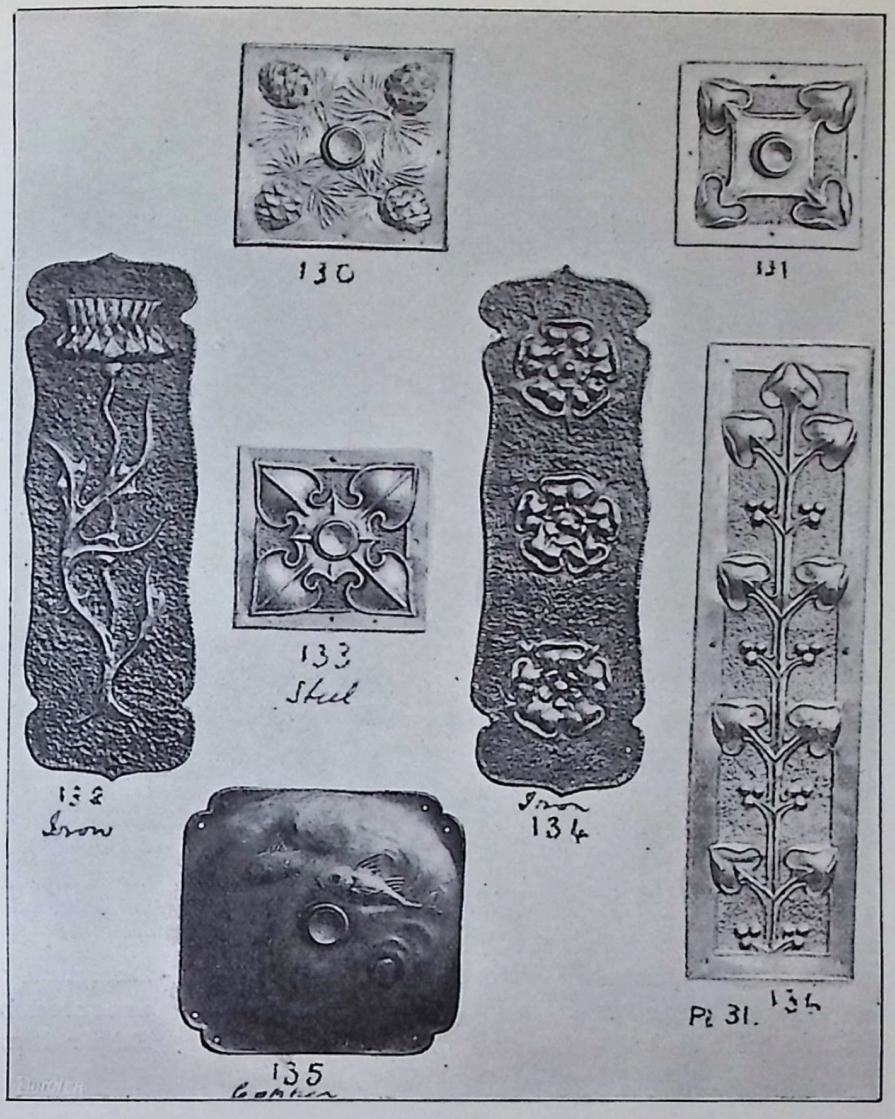
comparatively small a detail as a bell-push harmonise with the general tenour, colour, and line scheme of the room, but that it should aid it, and fall into its place as a distinct contribution to the effect. Only great experience can give that grasp which knows what to put in or what to leave out. In addition to this, there are few men who have paid such close experimental attention as Mr. Simpson to the difficult science of colouring metals.

Foremost among his canons, Mr. Edgar Simpson tells us that he puts "a well-considered plain space." A study of his work, as shown by these illustrations, so kindly lent us by himself, will show at once what he means by this. Nor does he mind, he tells us, leaving the marks of the tool on his work; they may indeed help the effect.

Nor has he any particular method of work. "I work," he says, "by just whatever method will give me the effect I want; be it on wood, lead, pitch, or wax." So he chooses just that material which will give him the best medium of expression for a particular idea, for "each metal has its own peculiarities which have to be taken into consideration."

The pictures we give explain themselves, but there are just one or two points we may emphasize here. In the first place those bell-pushes are large and a distinct feature in the decoration of the room. Mr. Simpson considers that a bell-push measuring as much as 6½ in. by 9 in. need not look out of place; and, indeed, he has made one of that size with the happiest results.

The little owls and the fish, in the cuts,



Repoussé Work, designed and executed by Edgar Simpson.

130—Steel bell-push.
131—Steel bell-push.
132—Iron finger-plate (toned).
133—Steel bell-push.
134—Iron finger-plate (toned).
135—Bell-push, iridescent copper.
136—Steel finger-plate.

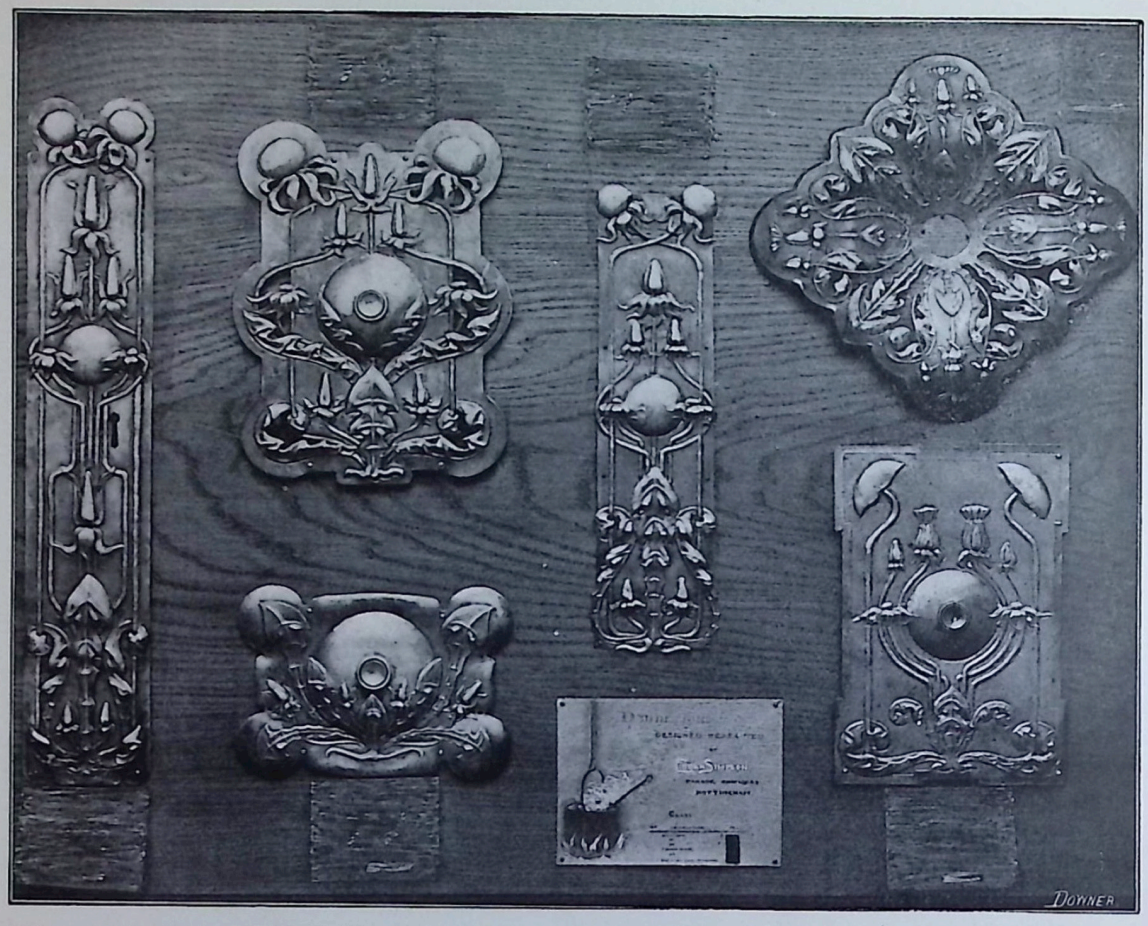
have enamel eyes, and this produces an excellent effect. But particularly we should wish to call attention to the beautiful steel casket. The subject of the relief is "Courtship," and by a happy inspiration Mr. Simpson has made use of blossoms to symbolise the lovers' summer, but of fruit to emphasize the maturity of wedded life.

And now for young would-be modellers, Mr. Simpson has some wise and kindly words of counsel. They are these:—

"With regard to the young workers, it is difficult to say, there are so many branches. The best advice I can give them is not to touch metal until they can both draw and model; then let them buy a pitch block, a repoussé hammer and a tracer, and learn to draw *perfectly* with the tool (of course, the design can be scratched on the metal first); for the thorough mastery over the tracer is the keynote to all the rest. Though lots of my work has been done absolutely without the use of the tracer, I could not have done it, had I not mastered the use of this tool.

"The best thing a young worker can do is to get under a thoroughly competent and broad-minded master.

"Design depends of course on the purpose for which the object is to be used, and on the metal. It should not be crowded. A well-formed plain space is most valuable, and often plays quite as important a part as the actual



Finger-plates and Bell-pushes in Repoussé Copper (toned). The designs are based on the Dandelion.

Designed and executed by Edgar Simpson.

ornament. Plain metal is, in itself, most beautiful, therefore, the design should be made with a view to assisting the natural beauty of the material. No harsh lines and sharp edges to catch the fingers, but rather defined softness, and when possible let the ornament seem to melt, as it were, into the ground.

"Beginners are very fond of using a 'matt' ground. The too generous use of the matt (tempting though it is, for it can be made to cover a multitude of sins) is not advisable. It should be used only to gain an effect, or a texture. A pupil once said to me after she had done her first piece of matting, 'Why, it looks just as if it had got a bad attack of measles.' It is the play of light on the undulating surface which makes metal so beautiful, and it is to accentuate or modify this, that I use a 'matt.'

"I have often heard people say, 'the only way to do repoussé work is on pitch.' Of course that is a narrow-minded and absurd view. Wood, lead, iron, pitch, wax, even thick leather, (or a sand-bag for special purposes) each give a particular effect, and should be mastered one by one. It is the knowledge of how and when to combine these effects that will make a piece of work more successful than it would otherwise have been. The great aim of a young worker should be to keep his mind free from prejudice, and to use his head as well as his fingers. It is the thoughtful worker, the one who is quick to grasp an idea and work it out with *his own* intelligence, who will get on. Let him work hard so as to acquire the necessary skill with the tool, and keep his weather eye open, and not lose sight of the possible combination with other materials."

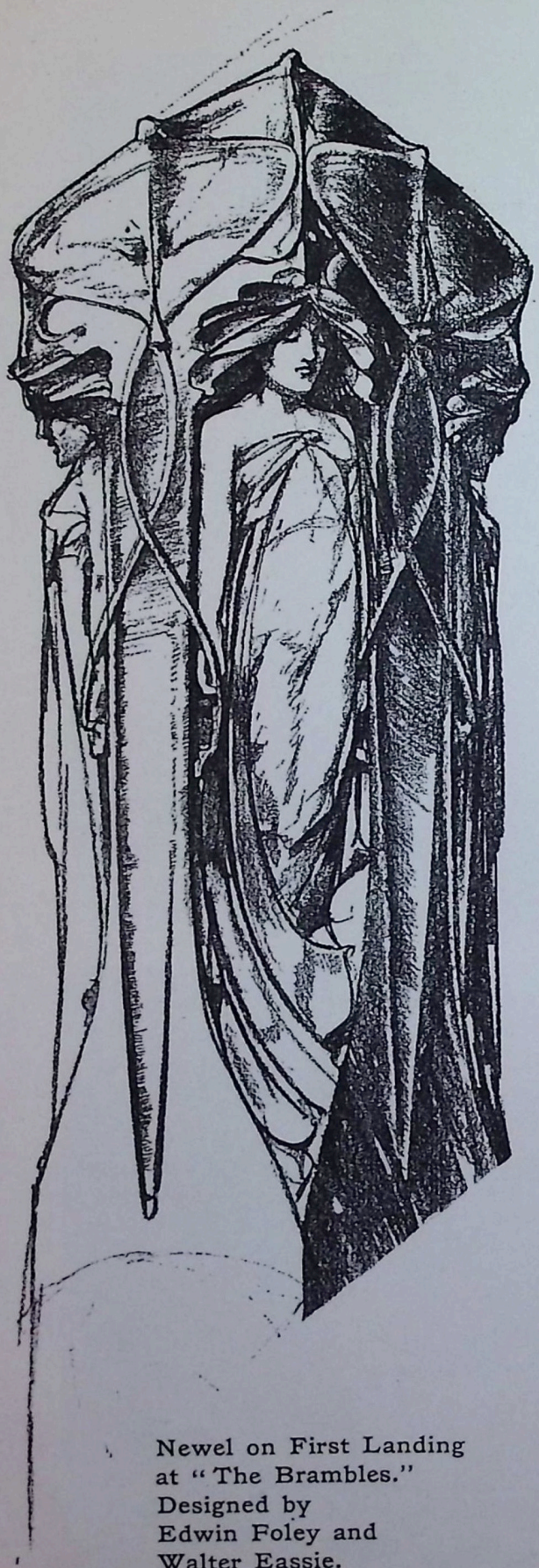
Many a young craftsman will be grateful for these practical hints, so kindly given by one who has a foremost title to speak.

Repoussé Work,
designed and
executed by
Edgar Simpson.

127—Name-plate in beaten and toned copper.
128—Bell-push in bronzed copper.
129—Bell-push in bronzed copper.

Below—

A Casket and a Flower Vase
in Beaten Copper (toned);
designed and
executed by
Edgar Simpson.



Newel on First Landing at "The Brambles." Designed by Edwin Foley and Walter Eassie.

THE PROCEEDINGS OF THE SOCIETY OF DESIGNERS.

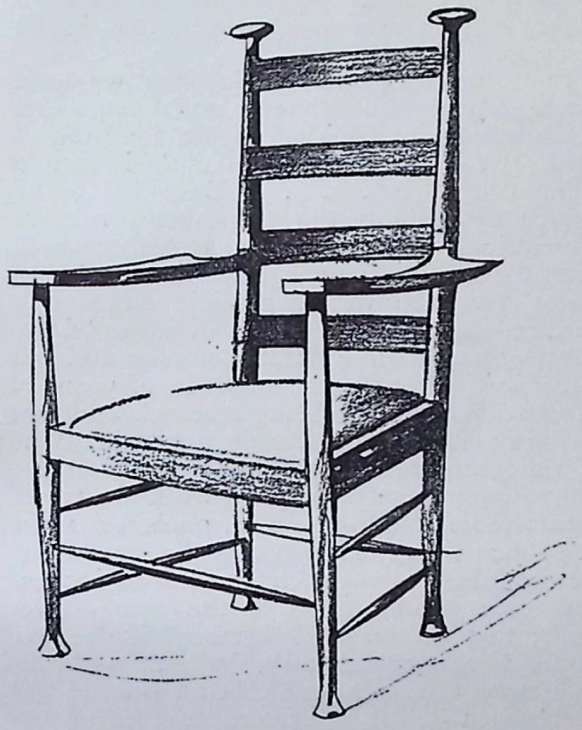
DESIGN FOR FURNITURE AND OTHER WOODWORK.

A PAPER read before the Society of Designers and a large audience at Clifford's Inn, on May 3rd, 1898, by Mr. Edwin Foley. The paper was profusely illustrated by lantern slides. The chair was occupied by the President, Mr. Geo. C. Haité, R.B.A., F.L.S., etc.

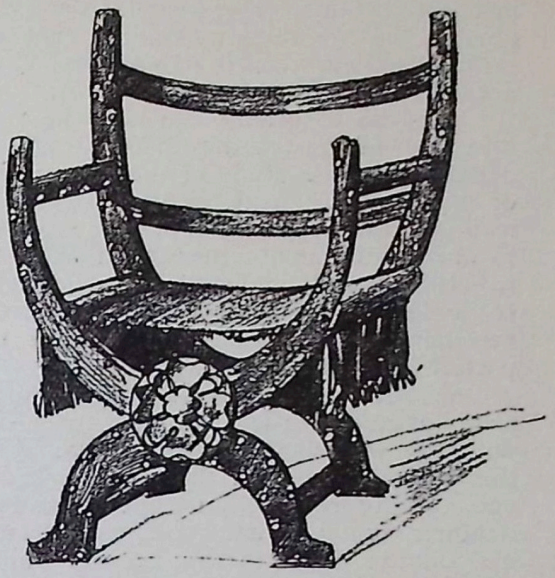
Mr. Foley said :—I recently encountered a passage so germane, not only to the special subject under consideration this evening, but also to the existence and aims of the Society of Designers, as to well repay quotation. It is by Sir Henry Wotton, and, writing in the stately diction of his period, he says, "Every man's proper mansion, house and home, being the Theatre of his Hospitality, the Seate of his self-fruition, the Comfortablest part of his own life, the noblest of his Son's Inheritance . . . a kind of Private Princedom, may well deserve by these attributes, according to the degree of the Master, to be delightfully adorned."

Of all the materials employed in the interior construction and adornment of the home, not one occupies a higher place than woodwork; its study is so interwoven with that of the architecture, habits and customs of the past, as to form in itself no small chapter of universal history. How far man's predilections for wood may be referable to the arboreal habits of his alleged ancestors, it will not come within our scope to enquire; but we may reasonably conjecture that man's first weapons and tools were of wood. It is at any rate certain that at least 7,000 years ago wooden furniture was used in Babylon, and from that dim past down to the present time to no material has man applied more ingenuity, or been in more intimate association from infancy to exit. During the former period, indeed, the association is at times too intimate to be pleasant. We can most of us, I suspect, remember incidents in our youth bearing out this statement.

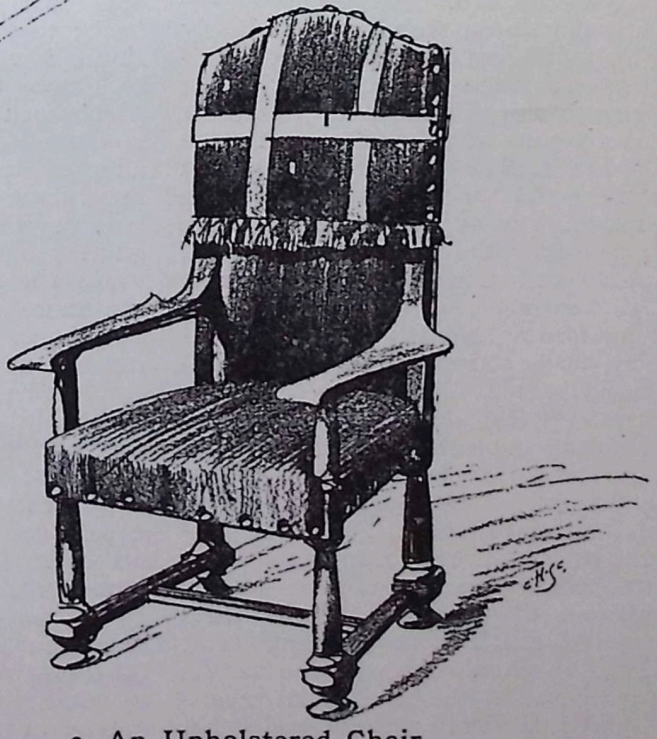
It will, of course, be impossible to be other than fragmentary; one cannot hope to compress a history of the design element in furniture and other woodwork, nor even a review of its leading phases, into the time at disposal. We must exclude the historical and commercial aspects of the subject, nor will we poach on the preserves of feminine fashion publications, by explaining how to make artistic cosy corners from packing-boxes



1. A Modern Arm-chair.



2. Chair used at Queen Mary's marriage (Winchester).



3. An Upholstered Chair.

and old curtains. One recipe I wish we did possess, that we might give it to every town in the kingdom, *i.e.*, How to build and endow a Tate Gallery from lumps of sugar.

I propose to briefly consider the general principles of construction and ornamentation, deducible from a study of the characteristics of the material; next, to discuss, with illustrations, the application of those principles to our requirements in particular types of woodwork; and, finally, to show slides chiefly of modern work, some of which, by foremost members of our profession, will, I think, particularly interest you.

One can scarcely err in presupposing our acquaintance with woodworking tools—if not with the workshop implement, we all know the domestic variety: the chisel, which will cut nothing readily but one's hand; the hammer, which usually prefers hitting the nail on the finger to that on the wall; the wise saw, whose researches into the anatomy of the household joint have given it a strong distaste for merely vegetable structures; the plane, whose method of progression is by alternate digs into and slides over the surface it should smooth; all these play hide-and-seek with their owners in every house, and by supposing the tool and its user to be efficient, we arrive at some idea of woodworking procedure, for it is true, as a general statement, that machinery has cheapened rather than altered technical methods.

The first consideration which impresses itself upon one in an examination of any wood. is—avoiding botanical or other technology—that it is a tough fibrous substance obviously requiring very different treatment to a homogeneous material, such as marble or stone; and the key to the difference of treatment required is given us when we next notice the continuity of the fibre, its consequent strength lengthways, or the way of the grain, and its great comparative weakness across the fibre or grain; obviously the structurally correct, the simplest, and consequently the most economical treatment, is to adopt straight rather than curved constructional forms.

Mr. Foley, at this stage, with the aid of specially prepared screen illustrations, classified and discussed typical details of woodwork design; pointing out the necessity of architectural style knowledge—the error, still so frequently committed of designing constructional detail in elevation, *i.e.*, without reference to the position it will occupy, mouldings being instanced as special sufferers—a new *Liber Studiorum* of "Turner's Works" also being requisite; much of the present revolt against detail in woodwork was due to the disgust engendered by the mechanical repetition of traditional detail; these and other points were emphasized, and after a consideration of the characteristics of marqueterie, carving, and other methods of decorating, the lecturer proceeded:—

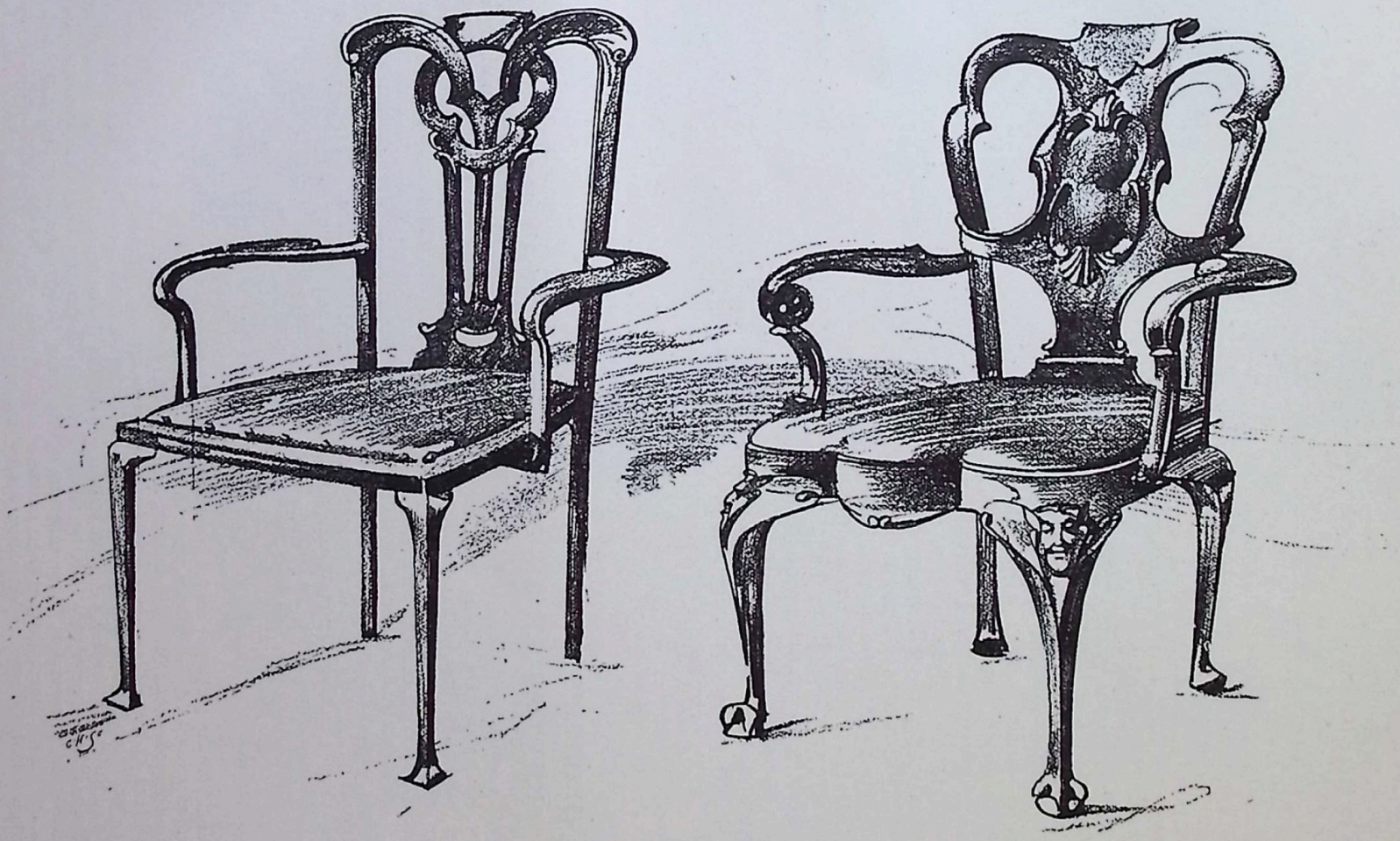
Having glanced, in this necessarily hasty manner, at the various classes of details at our disposal in ornamenting construction, I now propose to take two typical pieces of furniture—the chair and the table—and to discuss the requirements to be borne in mind in designing each, as illustrating the procedure of woodwork designing.

Comfort, strength, and portability, are the first *desiderata* in designing the chair—the useful must precede the ornamental—it is in the welding of these constituents that design consists.

In designing a comfortable chair we have fortunately a philosopher's assistance. Mr. Herbert Spencer, in his "Essays on Sociology," says, "Yet the guiding principle is simple enough . . . . . Ease is to be gained by making the shapes and relative inclinations of seat and back, such as will evenly distribute the weight of the trunk and limbs over the widest possible supporting surface, and with the least straining of the parts out of their natural attitudes, and yet only now, after these thousands of years of civilisation, are there being reached, and that not rationally but empirically, approximations of the structure required."

Applying these principles, we find: to be comfortable on sitting down, one's feet must just touch the ground, so that the seat height we find best is between 15 and 18 inches. The next consideration is the ease of the back; that will be partly attained if the seat slopes downwards towards its back, assisting to throw the vertebral column out of the perpendicular. It is evident that to obtain rest, the form of the chair back must be adapted to the vertebral curve, so that it may slope and be equally in contact at all points. The depth of the seat must be regulated also by these considerations: the lower the seat, the greater the depth, and the more necessary the slope of the seat and back. The discomfort of seats with insufficient depth and upright backs is exemplified in the average church pew; it is justifiable, of course, on penitential and antisoporific grounds. The curve of the ribs also must be considered in the rails of a chair back; they also should be curved—the departure from abstract constructional principles is justified by the necessity. If arms are added, they should not be more than 10 inches above the seat, and we shall show courtesy in making allowance for the (at times) very ample skirts of the gentler sex by setting back the support of the chair arm.

Save in the absence of provision for ample skirts, such a chair as (1) is a model of an

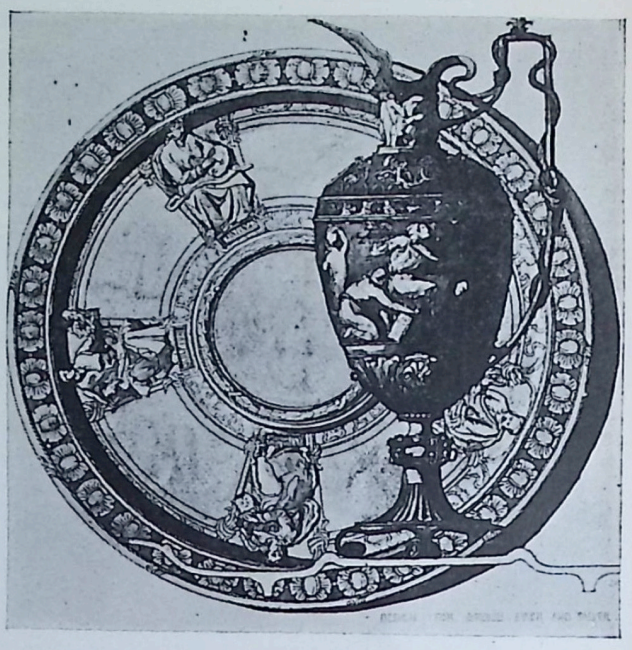


No. 3a. No. 4.

Chairs.—The chair on the right is a good example of inconsiderate curvature and ornamentation.

inexpensive unstuffed-back armchair; it fulfils, I think, all the conditions we have named as well as an unstuffed-back chair can; it is a properly constructed, honest and comfortable chair. On the contrary (4) is an epitome of many faults; with all its expensive subtlety of line it pleases one rather as a craftsman's *tour de force* in the overcoming of difficulties of material; its curves are suited to metal rather than wood; the ornament on the back, moreover, is out of place, unless in very low relief it would interfere with the comfort of the sitter. Another typical chair is (2) from Winchester, Queen Mary, of non-anæmic memory, is stated to have used it at her wedding; its form is evidently a survival of the antique metal folding chair. But with all the glamour of tradition, and in spite of the commendation of Eastlake, I cannot uphold this type; its arched lower frame construction is not tectonically ideal; its back rails are wrongly curved; it is, however, made of much thicker material than would otherwise be necessary, and though consequently cumbrous, is strong. The four chairs stated to have belonged to Gay, Shakespeare, Bulwer Lytton, and Theodore Hook, show that the tastes in applied art of their former owners differed as widely as their literary ideals.

(*To be continued.*)



Design for Ewer and Salver. By W. G. Paulson Townsend.

ST. GEORGE'S CHURCH, NEWCASTLE-ON-TYNE.

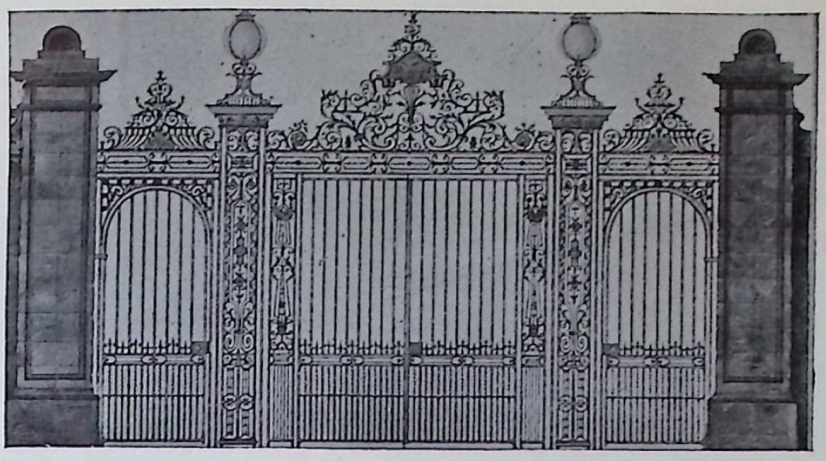
In his essay "On Going to Church," George Bernard Shaw, in his own inimitable manner, says: "While lately walking in a polite suburb of Newcastle, I saw a church—a new church—with, of all things, a detached campanile, at sight of which I could not help exclaiming profanely, 'How the deuce did you find your way to Newcastle?' So I went in, and, after examining the place with much astonishment, addressed myself to the sexton, who happened to be about. I asked him who built the church, and he gave me the name of Mr. Mitchell, who turned out, however, to be the pious founder—a shipbuilder prince, with some just notion of his princely function. But this was not what I wanted to know; so I asked who was the—the word stuck in my throat a little—the architect. He, it appeared, was one Spence. 'Was that marble carving in the altar and that mosaic decoration round the chancel part of his design?' said I. 'Yes,' said the sexton, with a certain surliness, as if he suspected me of disapproving. 'The ironwork is good,' I remarked, to appease him; 'who did that?' 'Mr. Spence did.' 'Who carved that wooden figure of St. George?' (the patron saint of the edifice). 'Mr. Spence did.' 'Who painted those four panels in the dado with figures in oil?' 'Mr. Spence did; he meant them to be at intervals round the church, but we put them all together by mistake.' 'Then, perhaps, he designed the stained windows, too?' 'Yes, most of 'em.' I got so irritated at this—feeling that Spence was going too far—that I remarked sarcastically that no doubt Mr. Spence designed Mr. Mitchell's ships as well, which turned out to be the case as far as the cabins were concerned.

"This Mr. Spence is an artist-craftsman with a vengeance. . . . Wherever Mr. Spence's artist's hand has passed over the interior surface, the church is beautiful. Why should his hand not pass over every inch of it?"

Why, indeed? will echo the "artist-craftsmen" who so rarely get such a magnificent chance. But it is noteworthy that the whole of this most important scheme of interior decoration, comprising as it does much noble work in oak-carving, marble, onyx, mosaic, wrought-iron, copper and brass-work, etc., etc., painted tiles, and, to crown all, a painted roof, all carried out with a wealth of elaborate detail, was executed from Mr. Spence's designs, and that most of the mosaic, modelling and painting, with much of the metal-work, was actually done by his own hands. How does he find the time?

The bronze figure of St. George, of which we give an illustration, occupies the central position of the interior west-end wall, below the sill of the large window, and is flanked on each side by an elaborate surface of Gothic shafting and carving. The casting of the figure was made by Messrs. Moore & Sons, of Thames Ditton.

The whole church is a splendid monument to the generosity of the late Mr. Mitchell, of Jesmond Towers, Newcastle-on-Tyne, who presented it to the parish of Jesmond. Mr. Mitchell was a man of keen artistic instincts; and impressions gathered in Ravenna, Venice, and other places here found expression, as owing to his liberality, almost the first serious attempt was made to use the vitreous mosaic of the old Ravenna examples. He took the keenest interest in the development of each portion of the work, and this at a time when he had the serious responsibilities of active partnership in the great firm of Sir W. G. Armstrong, Mitchell & Co.'s ordnance and shipbuilding works.



Wrought-iron Gates. Designed by W. G. Paulson Townsend.

DESIGNERS' JOTTINGS.

THE third annual general meeting of the Society is announced for Tuesday, the 18th inst., at Clifford's Inn. Without anticipating the annual report, we may say that the membership has grown considerably during the past year, notwithstanding that the aim of the Society has always been to include none but professional designers who seek election.

During the coming session—1898-9—papers will be read before the Society at Clifford's Inn on such subjects as Pottery, Goldsmiths' Work, Carpets, Tiles, and Relief Ornament, etc., etc., by experts in those branches of applied art. The relationship of design to these arts will be specially dealt with, and the papers will be profusely illustrated. Admission will be by ticket, as previously. Fuller details will be announced in our next issue.

Pattern designers are complaining of the lateness of the season. In the various textile industries we can quite understand the buyers' desire to put off the evil day as long as possible. The phenomenally protracted summer has found retailers with large stocks of autumn goods untouched, or rendered the far-seeing ones chary of taking the usual autumn plunge. This hesitation inevitably reacts on the wholesaler and the manufacturer, who are waiting—to the dismay of the poor designer, let us sympathetically add—to "see how the cat jumps."

The "poor designer," however, does not appear to be in quite such evil case as some of his brother artists; as witness the following communication which has reached us from a designer who has made a reputation as a landscape painter and illustrator.

He writes: "A London furniture and fine art dealer was good enough the other day to send me a post card, on which was written :—

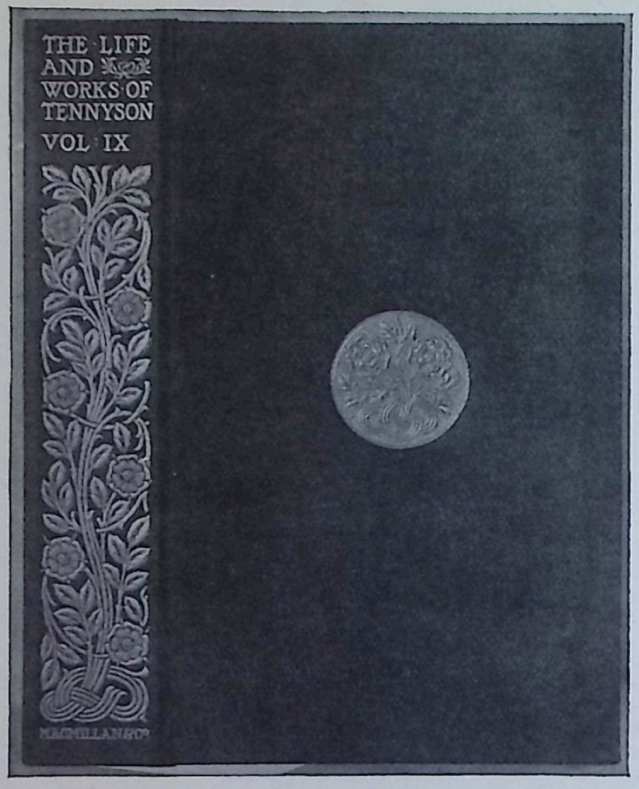
"'2,000 original "Black and White" sketches by sixty eminent artists, from 3d. each.'

"It was only absence from town that prevented my visiting the show with a view to adding to my collection. I felt I had room for a 'Phil' or a 'Dudley' at 3d., not to mention an example or two by Sauber, Cecil Aldin, or Bernard Partridge. It was an excellent opportunity, doubtless, of picking up a Tenniel, a Furniss, or a Raven Hill. Doubtless a reduction would have been made on taking a quantity, and in such case I should have liked a good example by Joe Pennell (Pennell at 3d. really commends itself), even an Abbey or a Gülich. Other names occur to me in the possible 'sixty eminent artists,' but the opportunity is gone, no doubt, and I must wait for the next batch. 'Artists and Publishers note,' as they say in the advertisement columns. What will the designers say to this?" The designer might say much, but we should certainly not care to publish *verbatim* the remarks of the "Black and White" artist on the subject.

Notwithstanding the great improvements in general results which South Kensington has been able to boast of lately, a visit to the Exhibition of students' prize work still offers to the professional designer food for amusement, and leaves him the not altogether unsatisfactory impression that, after all, in most branches of design, a vastly more *practical* knowledge of designing would be obtained by a few years spent as an apprentice to a professional designer of respectable attainments than by any training the School of Art can give.

"As an instance," writes a correspondent, "of the failure of South Kensington to supply (or shall I say to encourage) practical technical knowledge, I may mention that I cannot recollect a case for some years past in which a prize has been awarded to a carpet design which has been sufficiently correct in technique to have been manufactured without undergoing serious modifications."

Our correspondent, who is himself an accomplished and experienced carpet designer, goes on to say: "Of the designs exhibited this year several could not have



Embossed Gold Binding,
designed by
A. A. Turbayne.

been reproduced at all except in hand-made carpets, and the results full-size might have surprised the authors. One, specified as an Axminster design, was painted on ruled paper of a 'pitch' not used for Axminster carpets at all, and coloured in such a way that no colour foreman in the country would have undertaken to reproduce the effect of it. Another design showed no 'repeat.' Two were painted on ruled paper in such a manner that no 'setter' or 'stamper' could have 'read' them. The two which came nearest to being workable were in design but slightly altered from well-known Oriental patterns. Yet every one of those designs received medals, and they must be taken as being in the opinion of the judges the best of the designs sent up for competition."

Y Y Y

We thoroughly sympathise with most of our correspondent's remarks, for we are constantly receiving letters and applications from aspirants which show the futility of expecting the real professional training to be given in a school, however "technical." But does South Kensington profess to do this? We do not know; but certainly it would be better if the limitations of the school course were more clearly put before the student who wishes to become a designer. Only the other day a request for our advice or assistance (which are always at the service of the beginner) in commencing a career as a designer, was made to us by a student who had been advised to spend his savings in providing himself with opportunities of study at a provincial School of Art for three years, *in order to become a designer.* Well, designers will laugh at the fatuity of it, but would it not, to say the least, have been very much better had the principal of the school been able to point out to the aspirant the infinitely greater opportunities for preparation for his life's work which could have been obtained in the same length of time spent in a designer's studio?

Y Y Y

Mr. A. A. Turbayne, Member of the Society of Designers, who has designed the beautiful cover for Messrs. MacMillan's new "Tennyson," very kindly sends us an interesting note about it. The design itself we are able through Messrs. MacMillan's courtesy to reproduce. Mr. Turbayne writes:—"The relief given to the gold blocking on the cover of the new *édition de luxe* of "Tennyson's Works" is by two different methods. The gold on the back is first blocked from a stamp of the design in solid. In this stamp the portions of the design which show in cloth, such as the rims of the leaves, and division of the stems, are cut out. Portions of the design that are "matted," also come on this first block. The "matting," which gives a whiter colour to the gold, is produced by the engraver with a tool that grains the surface of the stamp. This graining acts again on the gold when blocked, the light reflecting from the small particles of the roughened surface giving it the appearance of a different colour. The five centre petals of the roses on the back are matted. For the modelled effect given to the design a second block is cut, in outline only. This is worked, with a heavy pressure over the design first blocked flat in the gold, and the forcing in of the outline gives a natural roundness to the ornament. For the roundel on the side, an intaglio die is cut in brass, similar to what would be cut in steel for impressing a coin or medal. The gold is first blocked from a flat disc, and after the book has been bound and gone through the press, the design is pressed into this disc from the die. Mr. J. Stephen has hit upon a happy idea by which the artist will be able to model in brass his own designs, and produce a stamp direct for the binder."

Our illustrations this month, in addition to the statue by T. R. Spence and the book-binding by A. A. Turbayne, include a ewer and salver, and wrought-iron gates, both designed by W. G. Paulson Townsend. The ewer and salver are designed for Mrs. Postlethwaite, of San Francisco, to hold rose water, the design showing the spirit of Poetry and Music round the body of the ewer, and on the salver five seated figures representing Painting, Sculpture, Architecture, Philosophy and Astronomy. A section of the salver is given to show how the ewer is raised up in the centre.

The gates were designed by Mr. Townsend for a gentleman's park, the owner's crest being substituted for the V.R., which was only included temporarily. There are two small side gates for pedestrians; the carriage gate does not open at top, but has always a canopy of ornament; the opening being high enough for a carriage or coach to pass under easily. The supports by the hinging of the gate have side piers, as will be seen by the plan, making a very rich and handsome effect when seen in perspective. The colour is the natural colour of the iron with small quantities of gold used in places.

Bronze figure of St. George.

Designed and modelled by T. R. Spence.

TALKS BY THREE;

OR

LONDON EXAMINED AND EXPLAINED.

II.—WATER-FOWL.

Scene.—St. James' Park.

Characters.

The First—H.R.H. The Ranger.
The Other—a Dabchick.
The Third—Corporal O'Grady.

The Other.

IT was a shrill little voice that accosted the First as he stood for a moment by a large elm-tree at the water's side, in the intervals of ranging. A shrill little voice, but not unmusical, which came from a patch of reeds, almost beneath the royal feet.

"Sir," it began, "may it please your Royal ——"

"God bless me," exclaimed the First; "what is it? Come out of that!"

"I am a bad walker, sir, a very poor walker, and can't come out of it, but if your Royal Highness will look close, you may see the tip of my beak, and my eye twinkling, it is very bright."

And it was a very bright eye that the First now detected, as he put his glasses slowly on his nose and peered into the reeds.

"Well," he said, "who are you, any way?"

"*Podicipes fluviatilis*, of Tunstall, may it please your Royal Highness," the Other answered.

"Pod—pod—oh be blowed!" gasped the First.

"Yes, sir, of Tunstall," repeated the Other; "a good old family, true Grebes, and distantly related to the Great Northern Diver."

"Don't know where Tunstall is," said the First; "never heard of it. But what's your other name? You've got another name, I suppose?"

"I have, sir," said the Other, "a poor, trivial name, a nickname in short—the Dabchick."

"Ah, the Dabchick," said the First, in tones of much relief, "that's better. Now we shan't be long."

"I sincerely trust not, sir," the Other answered; "we've been a long time already, all the summer, and the matter is pressing, it is, indeed, sir."

"Why, what matter?" asked the First.

"Several matters, sir," the Other said, "but principally the railings."

"Why, what about the railings?" said the First; "they're all right, ain't they?"

"All right, sir?" said the Other. "Why, on the other side there aren't any, only a bit of wire."

The First whistled softly.

"Of course," he said, *sotto voce*, "I remember now, we moved 'em; somebody at the Palace wanted it done—said the place looked like a prison yard. Well," he added, aloud, "what about that? That doesn't affect you, does it?"

"Not personally, sir," said the Other. "I never leave the water, except, rarely, to sit on the floating stages. But it affects other people very much, all the dogs and things running in and chasing. They never get any peace. Why, I don't know how many of the ducks aren't lame in consequence, and more than one, to my knowledge, has been killed outright. Of course, there is the island and the one enclosed bit by the Horse Guards Parade, but you can't always be in the same place; besides, the Sevastopol geese and the bigger birds up there seem to think the whole place belongs to them, great, hulking——"

Now that the Other was fairly under way, she was talking with extreme rapidity of utterance, in a curious, chirruping way.

The First interrupted her. "Is there any truth in what that person adduces?" he said, turning to the Third, who was standing at attention behind him.

"Your Rile Hoighness," was the answer, "it's meeself am a park-keeper here these ten years, and oi niver see sich a mess, begorrah, niver a-tharl."

"Well, let me hear your complaints," said the First. "Out with it, man."

The Third drew himself up to the salute, and began. "Boi your leave, your Rile Hoighness, and takin' no liberthy, not meeself, and who knows betther—when your Rile Hoighness was in the Crimmee, wasn't it Corporal O'Grady was there wid ye thin? Though but a private by the same token, and young, and the divvel. Your Rile Hoighness, ye said to me once, 'O'Grady,' ye said——"

"Thunder!" roared the First. "What the deuce has that to do with the railings?"

"Ah, but it's loike old days, your Rile Hoighness, to see ye spake. It was 'thunder'

ye said thin, and thunder it was, bejabers. But the railings bein' moved entoirely, there's the divvel an' all, the dogs chasin' the ducks, though muzzled, and scarin' 'em, and the boys settin' on 'em, and tramplin' all over the grass an' plants, and meeself at one end and they out of soight at the other. It's not fit for a bear-garden, let alone a rile park. And the children, big gurrls too, some of 'em, as should know betther, swingin' and breakin' the woires. Will your Rile Hoighness address them—there's some of them now——"

"But I understood the Colonel had put on more men," said the First, not rising to this suggestion.

"He has, your Rile Hoighness, but it's divvel a bit of use. And the Khernal,"—the Third's voice was filled with lofty pity—"the Khernal, he manes well, but what does he see 'r know? Is it the Khernal or Corporal O'Grady that chivvies the gurrls off the woire?"

"Well, you have certainly found a powerful advocacy," said the First, as he peered again into the reeds. "Is there anything more to be said?"

"Just a hint, sir," said the tiny voice. "Big Gulls and Pelicans? Eh? I am not so sure about them. Mind, I bring no actual charges, but everyone knows in which direction the proclivities of *Larus argentatus* lie. *I* wouldn't trust them, anyhow. It's a very strange thing, but there was a little yellow duck I knew—I was talking to it, in short, when the Pelicans passed. Of course I dived, but when I came up the poor little thing was gone—absolutely gone. Now where did it go to? That's the question. *Larus argentatus* (it's nickname is Herring Gull, sir) has been after my young ones more than once, but they dive and laugh at him. But, look at the splendid families there used to be here, look at the fleet of young *Fuligula cristata* (oh, I beg your Royal Highness's pardon; you prefer the nicknames—well, the Tufted Ducks) we used to have. Where are they this summer? Perhaps I notice these things more than some, because I come and I go. I don't get to this pond till March, and leave generally in September, as soon as our second broods can fly. But the Bernicle Goose (I defer, sir, to your preferences), our oldest inhabitant here, is ready to support me. Now, in Battersea Park, the London County Council——"

"I have heard of that body," said the First.

"Well, I flew off there the other evening, in the dusk, and had a look. Praise to whom praise is due. I say no more—but they do manage their parks admirably."

"Have you anything more to say?" the First enquired.

"Only this," said the other. "If your Royal Highness could see your way to getting rid of the clumsy, patchy, half-bred tame ducks, and adding a few genuine pure-bred species which I could name, you would have probably the most valuable and interesting collection in Europe. For we become so indifferent to noise and people (when kept within bounds), that we breed with far better results than in most private waters. Your Royal Highness, one of the best sportsmen living, must admire the true-bred, real thing. And *don't* have, for instance, such artificial, ragged things as Sevastopol geese."

"And where moight Se*va*stopol be, if it plase ye?" interposed the Third. "Is it a *v* ye'd be afther puttin' in? It was a *b* when I was in the Crimmee."

"I beg your pardon," said the Other, "I conceive mine is the correct pronunciation. I have relations near there, and, besides, as I said before, I come and I go——"

"And that reminds me that I must be going," said the First, looking at his watch. "God bless me, it's seven o'clock, and I'm dining with the Guards at eight! Well, there is certainly something in what you say. I will see about it."

And when the First says that, it is as good as done. F. Z. S.

LÉON AUGUSTIN LHERMITTE: AN APOLOGY.

By an unfortunate oversight, Monsieur Lhermitte's name was, in the article upon his work in our last number, spelt with an apostrophe.

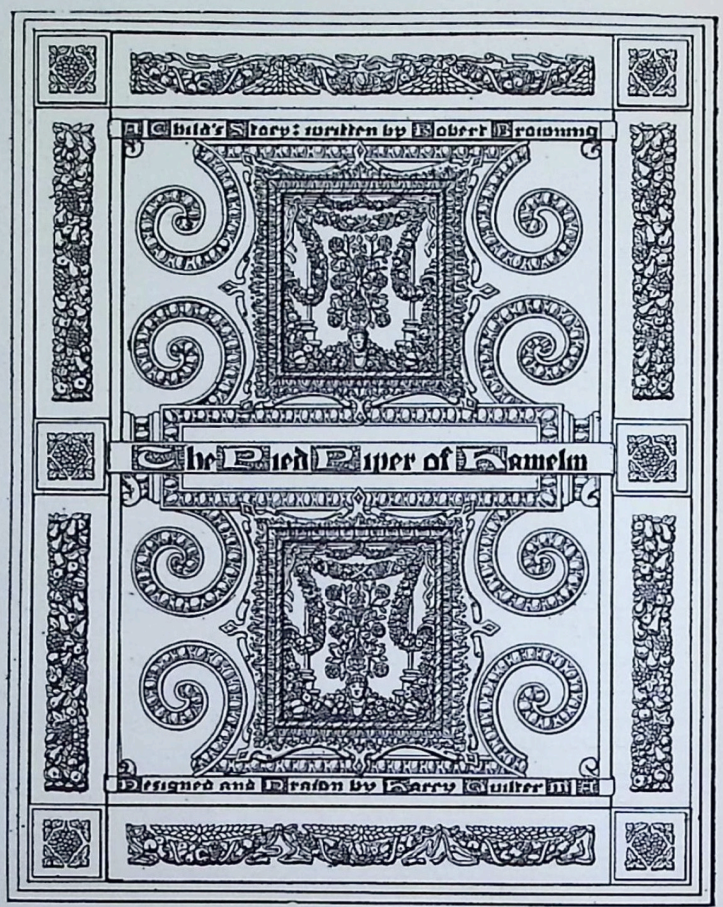
The correct spelling of the name of a public character is even a stronger obligation, if possible, than that of the name of a private individual. While, therefore, we are very sensible of Monsieur Lhermitte's courtesy in uttering no protest whatever, we feel that an apology is due from us, not only to the distinguished painter, but also to the brotherhood in art.

THE PIED PIPER OF HAMELIN:

BEING some account of the origin, construction and inception of a new folio edition of Robert Browning's celebrated poem, shortly to be issued by Mr. Harry Quilter.

This prefatory note describes the manner in which I came to design and publish the above book.

I do not wish to forestall criticism, still less to burke it; the work, like all the work I have ever done, is offered to the public with the hope that they will find therein something to like, with the knowledge that it is far below what I desired, and, in some measure, hoped to accomplish. Whether it be successful or a failure, no critic will feel its deficiencies so painfully as myself, or will recognise more clearly how partial is even its best achievement. This, at any rate, is one penalty which any true critic must suffer to the full when he endeavours to cross that almost impassable gulf which separates judgment of others from production by oneself. That the gulf is really impassable, the present writer, at all events, does not believe; but, nevertheless, he knows that there are few who have crossed it and lived to tell the tale. Almost of necessity, too, this hard journey must be made alone and unaided, and at a time of life when effort has ceased to be a joy, even if it has not become a pain.



Design for Cover of "The Pied Piper of Hamelin." In parchment, gold, and silver.

Last of all comes the hardest question to answer, the most bitter to hear—the most soul-deadening, the most enervating—"Is it worth while?" Give yourself a shake and pull yourself together when that query swims up into consciousness—

> "Through gleams of watered light,
> And dull, drowned waifs of day,"

and absolutely refuse to discuss the subject with your questioner; kick him out, and get back to your work as quickly as possible—which reminds me that, perhaps, I had better get back to my subject.

How this book of mine came to be, was in this wise. In the autumn of last year I went with my wife and eldest girl to spend six or eight months in Florence, in the vain idea that I should find there leisure and will to finish a series of pictures on which I had been engaged off and on for some years. Need I say that the attempt was useless. The atmosphere of Florence, the influence of the lovely old city, known to me and dear as it had been for twenty years, seized me at once, and more irresistibly than ever. I unpacked the series, got out my finished sketches and hung up the big cartoons, which covered comfortably enough one of the studios.* Then—I shut the door, and went into the other studio, and, practically, there I stayed. Every now and again I would dejectedly open the door and look in on the great white things hanging on the brown walls; and their umber-outlined figures, reproachfully innocent of colour and modelling, scared me, as another hand-writing on the wall scared the Babylonian. But for six months I never touched them, while I got to work first upon one Browning subject, then on another, and day by day the fascination of trying to realise my favourite poet's conceptions grew stronger and stronger. I won't name the subjects selected, or the pictures I painted—that is

* This sounds palatial, but studio room in Florence is cheap, and my two large studios there cost me £10 each for the six months, and they were beauties.

another story, and sooner or later I suppose the public will see them—but finally there came one day when life looked unusually grey — when, extraordinary to say, my view over Fiesole was blurred with rain, when the Mugnone was in flood, and, curious coincidence, the Florentines were placidly* rioting in the lower quarters of the town. Everything seemed wrong, my sandwiches were tough, the German artist and his wife in the next studio were alternately quarrelling and scolding their very fat German servant; the studio was dirtier than usual; I had not washed my brushes; my model did not come when she ought, and when she did was stuffed with garlic—altogether, work seemed impossible and the world inferior. Out of the desire to escape, I suppose, if only for half an-hour, into the undiscovered country, I took up my Browning and chanced to turn to the story of the Pied Piper, which had and had not been one of my favourites for many years —ever since, in fact, Pinwell painted it for the Old Water Colour Society in 186—(?) I had never thought of illustrating it before—and did not think seriously of doing it then, but it seemed a pleasant way of getting rid of fact and worries, to see if I could realise a scene of the quaint old legend.

The Vision of the Wonderful Land.

From "The Pied Piper of Hamelin."

So, then and there, I did the design of the Piper stepping from the Council Hall to the street on his first mission† And as I did it, the subject grew fascinating, and next day—so easy is the descent of Avernus—I again idled away my time with another scene from the same poem. And the third day I did a third. There I had the grace to stop for some weeks, during which, I imagine, the idea was continually growing up in my mind; at all events, it appeared one morning to be decided for me that I should do designs for the whole poem. That day at the studio, I went carefully through the story, and found that there were, as I thought, twenty-four separate chances of illustration; twenty-four subjects each of which contained a scene that might be pictorially interesting. I wrote these down, and divided the poem into the twenty-four parts appropriate to them: this plan was the first skeleton of the projected work.

I meant it then to be wholly a child's book, and first of all to be for my own children, one of whom had already made friends with the Piper. The idea grew apace—ideas will (I believe they do it in the night when no one is looking)—and happening to be strolling down Lung'Arno, I saw in a bookshop there an old edition of Herodotus (published in Venice), with a very beautiful bordered title-page.* Somehow this stuck in my memory, and bore fruit in the determination to have all my designs framed in decorative borders. I did not then realise what an amount of labour and invention this would necessitate, and I gaily added this item to my plan, writing (with no fear of an hereafter) "all these borders are to be entirely different" as a little memorandum for future guidance.

The next addition to the scheme came from

* No other adverb would fitly describe the mildness of their violence. —H. Q.

† This design does not exist in the present book. A second version of the same subject, wholly different in figures and background, forms one of the colour plates now being reproduced in Paris.—H. Q.

* A faint idea of the beauty of this design and its execution is given by the reproduction in Orgagna's "L'Arte della Stampe." of which a translat on has lately appeared in England. A most interesting book.

Persian Arabesque.

From "The Pied Piper of Hamelin."

my wife, who suggested that she "wished she could help me." "Why not?" I said, "*write* the book yourself." So with much hesitation this too was arranged, and finding herself interested after the first plunge had been made—(and it's *very* cold water that plunge into facsimile-ing type of any kind)—to my great amusement my amanuensis began developing a little genius for ornamental accessories of every sort—at least, I think that no one who examines carefully the text of the pages here reproduced (in miniature) will think I am exaggerating in using the above word. My difficulty henceforward was rather to restrain than urge her decorative faculty. She would, like Rossetti, have put a whole town into any odd half-inch of her page that might have looked empty, had I by any means sanctioned such building operations.

Such was the inception and development of the idea; of the labour it has taken to carry it out, and the worth of the result, it is not my province to speak further than to say that could I have spared the time, which was unfortunately impossible, the book should have taken another twelve months; the body of work was too great for the time allowed. That, however, need not affect the public, since the labour has not been scamped; it is the price we had to pay for inaccurate calculation.

How and why my idea of doing the book entirely for children, changed into the idea of doing a book which should be both for children and their seniors, I can hardly tell. I fancy it rose gradually to the surface of my mind as I was at work on the designs. One can only design after one's own fashion, and in devising illustrations, I think, as in other creations of character, the artist is not wholly master of what his people shall be and do, any more than he is of what they shall say and how look. With the best will in the world I have been unable to hate or ridicule my Piper, or to regard him simply as a fantastic old man; I have grown to feel for him. I fancy he belonged to my favourite division, the division of the "lame ducks," of those who, for some cause or another, perhaps not entirely owing to their own fault, have failed to do what they might have done, what they ought to have done; or, at least, if they have not failed to do it, have failed to have the result acknowledged, or to reap the fruit of their labour and gather its reward.

In the borders, too, I have found myself unable, or, at all events, unwilling, to treat the work as conventionally was desirable, entirely from one point of view or the other. The purely decorative border appeared to me inadmissible, since the work was partially intended for children; the purely illustrative or subject border does not appeal to me, nor would it have been in harmony with the written text and the character of my figure designs. I have, therefore, with what success I must leave others to judge, attempted to combine the two, of which attempt the second border here reproduced is an average specimen. Whether this combination is successful or no, its difficulty has been extreme and in some cases appeared insuperable.

It may be asked, Would it not have been wiser, in a work intended for such a public, to have omitted the borders altogether? But this, I think, must be answered in the

negative. I can see no reason why children should not be taught by the eye as well as by the ear, and in presenting them with a series of pictures, why they should not be presented also with an environment of these pictures which may suggest to them, however unconsciously and imperfectly, the relation of decorative ornament to pictorial design.

Without intending to absolutely mix instruction with amusement, this idea has led me, in the more exclusively decorative borders, to choose a wide variety of styles on which to found my designs. There will be found here borders which suggest Chinese, Persian, and Japanese art, some founded on Renaissance sculpture, some on needlework and tapestry, some on the missals of the fourteenth and fifteenth centuries. I have even taken one motive from the remembrance of a pattern upon an early Greek vase which I saw in the museum at Florence. Many again, indeed most, are founded only upon my own fancy, or on shadowy recollections of which it is impossible to trace the origin. One point only I am anxious should be clearly stated, and that is that all of these borders are now drawn and printed for the first time. Such share of originality as patterns can possess in this nineteenth century they may, I think, fairly claim.

The writing and the ornamental design of the text throughout this book must, however, be fully credited to my wife; my function with regard to this has been merely that of an occasional critic. I may have made some suggestions, positive and negative, and I did erect a few finger-posts of warning where I knew there were specially tempting and perilous roads; but, broadly speaking, here the execution and the invention are entirely the work of one brain and hand. In many cases the decoration is such as would not have suggested itself to me as being desirable; in various ways, I may say without hesitation, it might have been improved. But on the whole, I think I have done right to leave it as it stood, and stands, the genuine product of an untaught hand; unskilled in practical designing, but instinct with natural delicacy, and guided throughout by good taste, patience and intelligence. No doubt I am prejudiced. I prefer, however, in this instance, to express my conviction, even if, which I do not anticipate, it be unconfirmed by the public verdict.

It will be noted that I have said nothing of the character of the figure designs. I have not done so, purposely, having no desire to anticipate or influence criticism; I have tried only to set down how the book came to be, how accidental was its inception, how insensibly it grew and changed, till it became such as will be laid before the public in a very short time. I have for this reason included in the blocks accompanying this paper, none of the figure designs, and only one border of each kind, and the design for the cover of the book. The cover design is inserted, because the binding, in one way, marks a new departure, which I hope to see adopted in time to come by many bookbinders—that is the insertion within the parchment covers of engraved plates. In this instance, the plates are of embossed silver, the design being in somewhat high relief. The original silver plate was chased for me by M. Surrou, from my own design, and the steel die by which the actual plates in the book are stamped, was made for me by an English company. Of the trouble I have had before I could induce any binder to execute these covers, and especially cut the bevelled openings for the silver plates, I will here say no more than that it has several times almost induced me to abandon the idea altogether. The British tradesman hates a new thing, as the devil hates holy water.

The point about the book which I think it most important to get people to appreciate is the difference between it and other products of the modern book-market, caused by its being printed without the use of type. The difference is really one of kind, not of degree, and at present the work stands in a class by itself—there is no other. I mean there is no other book in the world produced in the Nineteenth Century in which no single em of type has been used. Not even in the binding has this been overlooked, and the lettering thereon has been drawn, as all that of the interior of the book has been drawn.

The different arrangement of each page, the double treatment of the borders, and the fact that no border is repeated, are also minor but important departures from customary practice; it remains to be seen what worth or attractiveness these peculiarities possess in the eyes of the public. I hope to make this the first of a series of written books, but that does not rest with me, the public must have what it wishes.

There are many things I should like to add, but this account is already, I fear, unduly long; it may, however, plead in excuse that its author has not claimed the attention of readers since that unfortunate date, three years ago, when he disgusted the whole army of reviewers by appearing simultaneously with a long article in the four great monthly Reviews.* No subsequent humiliation, no fair record of earlier years, could or can ever atone for that quadruple impropriety!

HARRY QUILTER.

* "Nineteenth Century," "Fortnightly," "Contemporary," "National."

In Tangiers.
A Photograph by the
Countess of Minto.

AIDS TO PHOTOGRAPHERS.

SINCE the last article went to press, the writer has been to Egypt, and can fully understand how it is that so few amateurs secure pictures in that interesting country. In the case of most of the subjects the lighting is such that a good picture could only be secured at one particular time of the day, hence it would well repay the visitor to study the subject to be photographed for a day or two, before attempting to take a plate. Of course this remark applies to all classes of subjects, and it is well known that our very best amateurs do this, and in one case that is in our knowledge a gentleman exposed 1,000 plates to secure 100 printable pictures, rejecting 900 as defective, or experimental. With this as an example, the humble amateur must not be discouraged when shewn some fine piece of work, but remember that everything that is good has to be achieved through patience, hard work, and an intelligent use of brain.

Of course, many subjects will not allow any length of time to consider what is the best time, or position. For example, the Countess of Minto had no opportunity for judging when she succeeded in securing the pictures we publish this month. In these cases it was quickness of hand and brain that secured the interesting snapshots—which were "snaps" in every sense. We have seen a great many pictures taken during the late Sudan campaign, and considering the trying circumstances under which they were obtained, the results are very good, and we possess a collection of views which will for ever remain a vivid record of a most remarkable episode in history. A correspondent may be exceedingly clever with his pen, but after all, a picture taken on the spot conveys more to the mind than the very best descriptive writing, hence the importance of being conversant with the camera we possess, so as to be ready when an opportunity occurs of our securing a picture directly the chance presents itself.

The experience of all our best amateurs tends to prove the fallacy of jumping from one camera to another, as if the camera has the power of supplying lack of intelligence. We may be allowed to repeat, Get a reliable light-proof camera, fitted with a good lens, make yourself master of every detail, be in a position to repair any slight break-down, and only make a change when you are satisfied that you understand how to use what you have, and that you know what would be better. Then take into your confidence some one who knows more than you do, and only purchase when you have tried the apparatus you think will suit you. If amateurs would only follow this simple advice, far better work and more interesting subjects would be secured, for very often great opportunities are lost for want of being ready at the critical moment.

On the occasion of the Queen's Jubilee last year, one man missed a great opportunity, because at the moment the Queen passed him, he was under his table changing his film; this arose from want of calculation as to how much he had in his camera.

The Water Court
in the Alhambra.
A Photograph by the
Countess of Minto.

During the recent hot weather, a great many of our friends spoiled their negatives through forgetting that the emulsion on plates and films has a basis of gelatine, which does not stand warm water. In cases where ice cannot be had, it is better to refrain from developing until cool water can be obtained. In mentioning temperatures, it may be remembered that during cold weather, not only the water used, but the developers should be as near 70 deg. as possible. In

some developers, the cold weather produces a crystallisation (hydrokinone for example), and if not warm, and well shaken, will spoil the negatives.

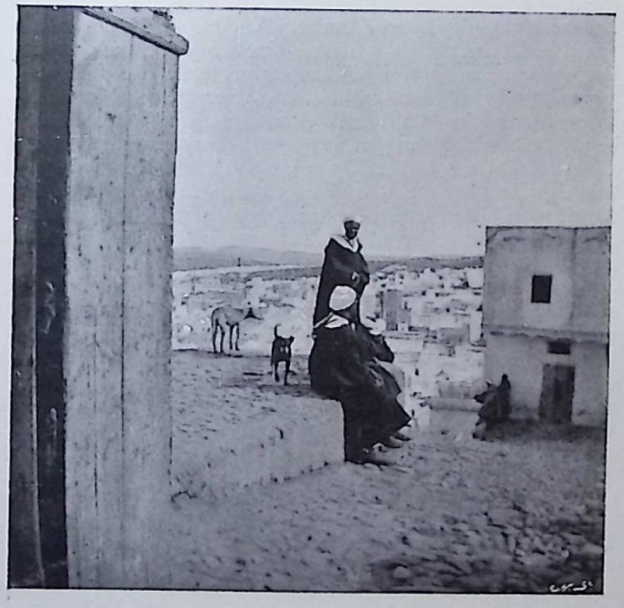
During the month many negatives have arrived, showing that the owners had attempted taking "time exposures" without placing the camera on a rigid support. No one can hold a camera perfectly steady for one-tenth of a second, and whenever the shutter is set for time, or a longer exposure than one-twentieth of a second, the camera should be on a stand or some steady support.

Also it may be remarked that every day now (unless snow should fall) the light will become poorer, and consequently longer exposures must be given. Although the sun is apparently bright, the light is now yellow and therefore slow.

Care should also be taken to see if mist or blue haze is present, for in such cases a clear photograph is impossible.

As winter is approaching, we shall deal next month with lantern slides, printing, and enlarging by artificial light, so we advise our friends to look up good, clear negatives for transparencies and printing by the various English and continental processes, suitable for evening work.

In Tangiers.
A Photograph by the
Countess of Minto.



From the Terrace
of the Alhambra.
A Photograph by the
Countess of Minto.

Many of our readers will doubtless winter in Egypt, and, for their convenience and help, arrangements have been made at Alexandria and Cairo for changing plates, films, and any assistance that may be required. Those desiring to make use of this advantage can have from us letters of introduction free on application. It has already been mentioned that Nice, Monte Carlo, the Engadine, Paris, and many other places abroad have also been arranged for, so that all who travel and wish to make use of this paper are invited to write for addresses.

JOHN LE COUTEUR.

REPLIES TO QUERIES.

MISS A. E. A.—The small "black marks" on your negatives were due to the undissolved crystals of developer. You probably used cartridges, and did not allow time for the chemicals to dissolve. (2.) In the second case the water has been too warm, and the gelatine partially dissolved.

Y Y Y

MR. R. H.—You have attempted drying by the fire, and melted the gelatine. If you want a negative to dry quickly, after well washing, immerse the plate in methylated spirit for five minutes, then waft in the air until dry. Never try to dry films in this way, and if you value a negative of any kind, always let it dry slowly in a draught of air.

Y Y Y

COUNTESS OF N.—Evidently you have used a ruby lamp to change the plates, and been a long time too close to the light. For rapid plates, ruby and amber should be used, and never be too close to the lamp. Plates before exposure are extremely sensitive, and every care should be used.

Y Y Y

LORD M.—Your negatives have been fogged in the dark-room; apparently too strong a light has been used. If necessary to examine a negative during development, hold film side towards the lamp. The reason of this is obvious.

Y Y Y

THE HON. R. S.—Many thanks. Your note confirms what was said about the isochromatic plates being best when absolutely fresh. Yes, we shall give some formula for this.

Y Y Y

MASTER R.—The "Krōmskōp" is about as near colour photography as we are likely to get for some time. Read any well-known text-book on colour sensation, and you will then understand why this is so.

PHOTOGRAPHIC EXHIBITIONS.

THE MEMBERS' EXHIBITION AT THE CAMERA CLUB.—Just opposite the new façade of the "Alhambra," in Charing Cross Road, stands the Camera Club, a building but little known, except to its members, nearly all of whom are devoted amateur photographers. Every summer an exhibition is held, in the Club Library, of the most successful photographs that have been made by the members in the previous twelve months. Members can obtain unlimited admission tickets for their friends to view the collection on Tuesday and Friday afternoons, but the exhibition is not thrown open to the general public.

How many there are who possess genuine artistic feeling, and have never had the opportunity to acquire the power of drawing and painting. To such admirers of nature a camera is a boon indeed, and there is no end to the enjoyment to be obtained from the use of it.

We thought so much of the hundred and odd examples of members' work at the Camera Club that we asked permission to reproduce a little study for a picture, called "Goody Two Shoes," by T. Manley. Among other exhibits, the enlargements from rapid studies by George Davison — "Cottage at Aix-les-Bains" and "Kingston Market"—are almost pictures, while his "Fire in Oxford Street" is quite wonderful in its reality. Some of Henry Stevens' studies of flowers are, in their way, quite as interesting as many of the "still-life" studies in colours, even by such men as Fantin, which help to adorn the picture galleries. The exhibition is rather weak in portraiture, strange to say, but Col. Holbeche's little character sketch of the genial Secretary of the club is excellent, and just as fine is Andrew Pringle's study of "The late Wm. England," a photographer of deserved eminence. In landscape we were much pleased with the work of R. L. Cocks, Dr. Branthwaite, G. W. Millais (a grand study of Scotch firs against a cloudy sky, called "Autumn Twilight"), and the Earl of Rosse; but the landscapists are really too numerous to mention at more length. In *genre* may be classed a street scene at "Polperro," by Seymour Conway, which is quite remarkable for the artistic distribution of the figures. The children seated so naturally at the foot of the long flight of stone steps, the two men conversing in middle distance and the people beyond them, walking down the street, are grouped just as a painter would have them, yet the negative must have been caught in half a-second or less, for the figures are faultless. One more subject must be mentioned, "By the Serpentine," by A. Craske. An urchin, in the garb of Adam before the Fall, addresses a policeman thus: "Please, Sir, some one stole my clothes while I was in the water!"

It is perhaps not generally known that the Camera Club for a five-guinea subscription, and modest entrance fee, provides dark-rooms and studios for its members, chemical laboratory, and workshops for those of a mechanical turn of mind, besides the usual privileges and pleasures of club life. Its lecture-nights throughout the season are admirable. There we have heard Capt. Abney, the President, discourse on abstruse subjects dear to the hearts of the Camera Club, or Ives describe his theory of the triple negative, while he threw his wonderful colour photographs on the screen. Recently Alfred East, the painter, condescended to give his views on selection of subject to men who don't pretend to handle a brush, in a most charming lecture, as many a painter has done before.

W. H. W.

THE PHOTOGRAPHIC SALON IN THE DUDLEY GALLERY.—Photography is a progressive art—or science—as the reader prefers. A visit to the exhibition of the Photographic Salon now being held at the Dudley Gallery will fully prove our statement. For variety and beauty of effect, which after all is the *raison d'être* of all exhibitions, the photographs here shown could hardly be surpassed. Never has photography trenched so nearly on the domain of painting as in this exhibition. It is hard to believe that many of them are not water-colours or monochromes. Some are treated broadly, with a full brush, so to speak; others look like miniature work or delicate pencil drawings. Some, again are frankly realistic, as for instance, the snowy-bearded oriental in the "Burden of Life."

ROYAL PHOTOGRAPHIC SOCIETY, 5a, PALL MALL EAST.—The forty-third annual exhibition of the Royal Photographic Society quite maintains the high standard of quality that their past record has led the public to expect—almost to demand. The selecting committee has done its work well, and we find a very considerable amount of work that is characterised by originality and artistic treatment. Rough papers and lenses a little out of focus are still popular, and as the results obtained by these aids give broadness of effect and a sense of atmosphere, we cannot but welcome them, even if photography is, by these practices, stepping outside its true limits. We say "if," for who shall decide what are its true limits? For ourselves we would give it the widest scope, and the judges appear to be of our opinion, for they have awarded a medal to a platinum photograph of Norwich Cathedral, which only a very experienced eye could distinguish from a sepia drawing. This photograph has excellent qualities of chiaroscuro, and is a model for all manipulators dealing with interiors. Admirable as many of the contributions are, and worthy of careful attention, we must be forgiven if considerations of space compel us to restrict our special mention to two of the most striking efforts: these are the beautifully modelled "Siesta" by Shapoor N. Bhedwar, and the poetical transcription by Mr. A. Horsley Hinton entitled "Hill Top." In some brilliant night scenes, the American contributors appear to have overcome the difficulties hitherto experienced in connection with strong lights and slow exposure.

HUGHES' PHOTOGRAPHIC SALON.—If we may judge by the reception accorded to the cinematograph, and by the constant improvements made in that marvellous instrument, it has undoubtedly come to stay. Amongst those who are devoting the experience of a life-time to the perfecting of the cinematograph, Mr. W. C. Hughes, of 72, Mortimer Road, Kingsland, may be especially singled out. The Moto-Photoscope—this is the name which Mr. Hughes gives to his animated photograph machine—possesses amongst other good points the great advantage of reducing to the lowest possible minimum that flickering which in many other machines is so painful to the eyes. Mr. Hughes makes not only the moto-photoscope, or projecting lantern, but turns out a large number of cameras fitted up with the necessary arrangements for taking animated photographs. Amateurs therefore can, when entertaining their friends with animated photographs, intensify the interest and amusement by reproducing scenes and figures which they have themselves selected and taken. With all that concerns the ordinary projecting lantern—the term "magic-lantern" having fallen into contempt, is no longer used by the advanced makers of these instruments—Mr. Hughes is also equally conversant, and prides himself upon the artistic effects which his slides and machines produce.

"GOODY TWO SHOES."

A PHOTOGRAPHIC
STUDY BY
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PAINTING AT THE ANTWERP SALON.

LANDSCAPE takes a prominent place amongst much that is interesting at the Antwerp Salon quatriennale. It is really a pity that so many fine works are not seen to better advantage than they are in the dingy galleries of the Rue de Vénus. In the Belgian section, the large triptych, "Enfants de la mer," by H. Luyten, arrests attention. The centre, an interior with fisher folk, is treated in a masterly way, and if the subject of the right-hand wing is painfully lugubrious, compensation is found in the charming subject on the other side, in which the artist has succeeded admirably in rendering the brilliant atmosphere peculiar to the sea. F. Courtens sends two paintings, "Chemin de la Croix," and "Matinée sous-bois," the latter a fine piece of work, full of simplicity and truth. The works of Albert Baertsoen, "Petite place le soir, Flandre," and "Vieux Quai en Novembre," show, as usual, a grand feeling for colour. Full of poetic sentiment is No. 595, "L'heure des chauves-souris, Zélande," by T. Verstraete. The artist has surpassed himself in the soft, silvery effect of a summer's night, and the picture is a masterpiece both as regards feeling and execution. His "Eglise de Schooren, Zélande," is also an admirable example of simplicity and sincerity, without any of the mannerisms affected by so many of the artists of the present day. E. Van Hove sends his beautiful triptych, "Les trois villes sœurs," symbolical of Bruges, Ghent and Antwerp. "Soir," by the late F. Crabeels, is true to nature and characteristic of the soft, hazy atmosphere of the country he depicts. E. Van der Meulen exhibits some good dogs' heads.

In the Hungarian section there are several fine effects of light, especially 304, "Le pèlerinage à Kevelaar," by Imre Knopp, and 366, "Seduction," by L. Mark. The French are represented by Henner, Bouguereau, Tony Robert Fleury, A. Demont, who sends "Hymne au soleil," a wonderful effect of light; Didier-Pouget, whose "Pic du Midi au soleil couchant" is very characteristic of the Pyrenees; Rosa Bonheur, and others. In the Dutch section we come upon two very beautiful night pictures, "Effet de lune," by C. L. Dake, and "L'heure tardive," a work full of pathos, by J. Israëls.

RESULT OF THE LAST COMPETITION.

A Naturalist-Sportsman's Book Plate—
First Prize of Two Guineas: "Essam."
Second Prize of One Guinea: "Gemini."

Nature Photographs—
First Prize of One Guinea: "Fram."
Second Prize of Half-a-guinea: "Excelsior."

We regret that, owing to want of space, we are compelled to hold over the publication of the successful pictures until our next number.

CORRESPONDENCE.

To the Editor of THE ARTIST.

DEAR SIR,—Is it allowable to criticise the Awards in the National Competition? In your September number I see an illustration of a Design for Printed Muslin, to which was awarded the gold medal. Surely the first thing in design is that it should be artistic, and the very essence of art is truth. The idea of the Irises growing in the water is a beautiful one, but I should much like to know if the designer ever saw the leaves of the Iris wriggling out of the water in the way he has drawn them. The flag leaf of the Iris is beautiful in its stately, unbending line, and its great characteristic is entirely lost sight of in this design. The designer cannot claim this as an artist's license, for real art can allow of no license that is not truthful.

I am, Sir,
Your obedient Servant,
W. MOORE BINNS.

Worcester,
Sept. 27th, 1898.

To the Editor of THE ARTIST.

SIR,—I have read in your magazine to-day, with great interest and also with great sorrow, the article "Talks by Three," which treats on the design of the new lamps on Waterloo Bridge. The most amazing thing is that such a vile production in the way of design and application of metal to stone-work should have been passed by the London County Council, seeing that the latter authority have now become responsible for nearly all the public art teaching in London as applied to the industrial arts. One is inclined to ask where was Mr. G. Frampton, A.R.A., when the new lamp design was passed by the Council? If this is the sort of art we are to expect from the London County Council, the lately much-vilified South Kensington will have its revenge and justification.

The writer of your article mentions the removal of the little bronze lions which formerly served as finials to the low railing outside the British Museum, and says that he "knows a man who has got one of those lions in his room," and that "he is immensely proud of it." Permit me to say that I also have got one of the same lions in my room, and that I am not only proud of it, but think it one of the finest productions of sculptural animal form that has been executed during the present century. This is not only my own opinion, but was also that of the late Lord Leighton, P.R.A., and I am very much mistaken if you will not find it is also the opinion of such men as Sir Edward J. Poynter, P.R.A., Mr. G. F. Watts, R.A., and Mr. A. Gilbert, R.A. Without going into the question as to who was responsible for the removal of Stevens' masterpieces, the art-loving public, and those who desire to see the streets of our great city in a beautiful dress, should not rest until an atonement has been made for this act of vandalism by the restoration of bronze lions to the front railings of the British Museum.

It passes all comprehension that our great temple of ancient art should set the example of destroying the finest work of our greatest sculptor in order to insult the intelligence and eyes of the passer-by with an ugly commonplace bit of cast-iron smithery, where, until lately, a thing of beauty had refreshed and gladdened everybody.

I am, Sir, yours obediently,
CIVIS.

NOTES, NEWS, QUERIES, AND REPLIES.

A NEW DRAWING-PIN.—Mr. Alfred Pearse, a clever inventor, has sent us some drawing-pins, which he has patented. He calls them the "Anti-puncture Drawing-Pins," and the name is a fair one. They are first-rate, and most ingeniously prevent damage or slipping.

BASKET-MAKING IN BLENHEIM STREET, BOND STREET.—It gives us very sincere pleasure to call attention to this admirable school of ornamental basket-making, not only for the very distinct beauty of its work, but because it affords an opportunity of self-support to a class of the community whose case is often particularly sad. The work is entirely done by poor ladies, delicate girls, or blind people. Miss Firth, who is the main-spring of this undertaking, is always delighted to show the work to visitors.

ENGLISH ART AT CAPE COLONY. — Messrs. Dicksee & Co., of Ryder Street, St. James's, write to inform us that arrangements have been made for English Art to be represented in the South African Industrial and Arts Exhibition, Grahamstown. The Exhibition opens in December. Sir Edward Poynter, P.R.A., has undertaken the position of Chairman of the Fine Arts Committee, and the business arrangements are in the hands of Mr. L. Atkinson, who represents the Colony at the Imperial Institute. Messrs. Dicksee are the Official Agents.

WE HAVE RECEIVED the following from the South Kensington Science and Art Department:—"The Lords of the Committee of Council on Education have decided, at the suggestion of the Council of the Society of Arts, to hold during the autumn an Exhibition of Lithography in the buildings of the South Kensington Museum on the west side of Exhibition Road. As lithography was discovered by Senefelder in the year 1798, the present is the centenary year of the invention, and therefore offers a suitable occasion for such an Exhibition as is proposed." The Department has been assisted in the selection and arrangement of the exhibits by the influential Committee, with some additional members, which had been already organised by the Society of Arts. It is proposed that the Exhibition to be opened about 1st November should remain open for four months. Any further information will be furnished on application to the Secretary, Department of Science and Art, South Kensington, S.W., to whom all communications on the subject should be addressed.

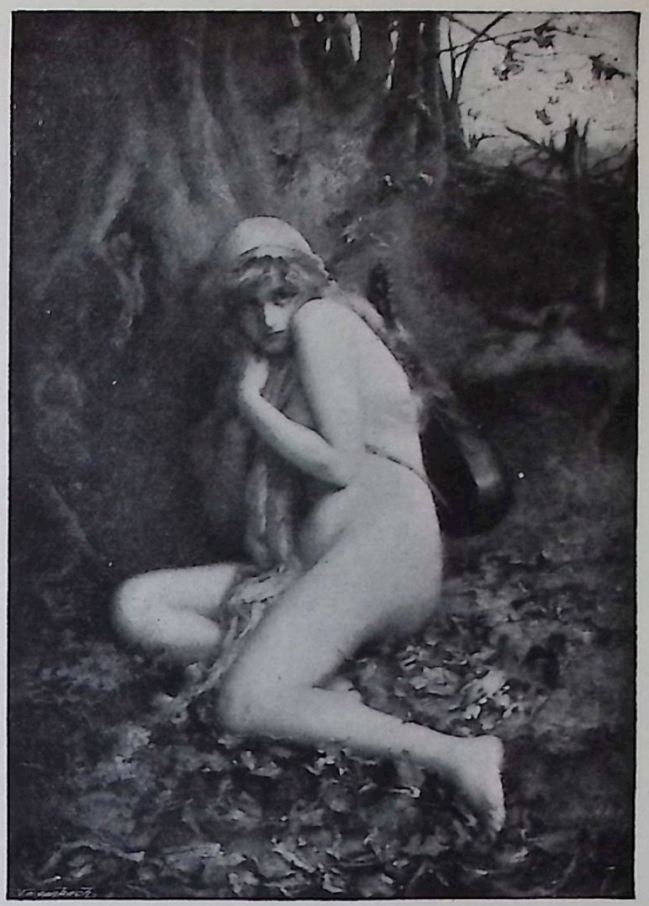
MR. LUDOVICI has secured new studios just off the Brompton Road, where he will continue his Art classes on the same basis as those he has held since 1878, at 105, Charlotte Street, Fitzroy Square. The new address is 3, Egerton Place Studios, Brompton Road, S.W.

MESSRS. ADSHEAD & SMELLIE, of Dudley, have issued an important catalogue illustrating the work they are now producing in the new factory which htey have built for the manufacture of Cellini Art Metal Work. The catalogue, by reason of the process employed in its production, does not do the work of the firm justice, but a careful perusal will show that a very large percentage of the designs are much better than they appear to be. In fact the work is characterised by purity of style and excellence of finish, and so soon as something more in the modern spirit is introduced, this firm's productions will be hard to excel.

NEW REREDOS IN KINGSTON VALE CHURCH. —The arcadian little church at Kingston Vale has been enriched by an alabaster reredos designed by Mr. Bodley, A.R.A., in memory of the late Duchess of Teck, who attended the church for nearly twenty-five years. The reredos is chaste and simple almost to severity in design; it bears the figure of our Lord in relief, and angels on either side. The windows in the apse have been filled with stained glass representing the patron saints of the four kingdoms—SS. George, Patrick, Andrew, and David. Hangings in the chancel are also included, and all has been carried out under the direction of Mr. Bodley. The Duchess's sons and daughters have presented as personal offerings an altar-cross and candlesticks.

MINIATURES AT THE GRAFTON GALLERIES.—Miniature painting is coming more to the fore every day, and artists practising it are given more opportunity of showing their abilities. The latest thing, we hear, is that the directors of the Grafton Galleries have this winter decided to hold a special exhibition of miniature portraits in conjunction with that of the Society of Portrait Painters. They have wisely invited a committee composed of some of the leading miniature painters to select the works, instead of artists, who, although perhaps good painters, often know next to nothing of this branch of art. The exhibition is not held, as before, by the Society of Miniaturists, although two or three of their members are, with other officials, members of the Society of Miniature Painters, on the selection committee. The public may, therefore, hope to see a better show than formerly, as it is *now* open to all who wish to contribute.

PROMINENT among the last "one-man shows" of the season was the exhibition held by Mr. C. J. Collings at his studio in Edwardes Square, Kensington. Mr. Collings, who has only just lately changed his abode from Devonshire to London, has already achieved some considerable successes, successes which are well justified by the striking originality of his landscape work. In most of his late work he treats his theme essentially as a decorative pattern. The broad, flat masses of tone which represent clouds, water, or ground, and the bold, well-arranged curves by which these tones are kept apart, possess all the charm of the accidental line and colouring of some rare specimens of early Japanese pottery. He suppresses all unnecessary detail which might interfere with the realisation of that bigness of nature that alone seems to attract him. Even in his pencil drawings this endeavour can be traced to a certain extent. Although it is gratifying to hear that Mr. Collings will propagate his ideas by starting a school for landscape painting, it is to be hoped that this new departure will not too seriously interfere with the execution of his creative work, which will always hold its own in an exhibition of modern landscapes.



"La Cigale,"
a Mezzotint
by Norman Hirst,
after the Picture
by Henrietta Rae.

(*Published by Henry Graves & Co.*)

"La Cigale."—Any lover of art who chances to be in Pall Mall, should ask Messrs. Henry Graves & Co. to show him a very charming mezzotint which they have issued. It is by Norman Hirst, after the well-known picture, entitled "La Cigale," by Henrietta Rae (Mrs. Ernest Normand). This picture was shown at the Royal Academy, at the Liverpool Corporation Walker Art Gallery, at the Victorian Era Exhibition and elsewhere, and was always, and deservedly, a great favourite. It is one of the most beautiful semi-nude figures produced from the brush of any modern English artist. Mr. Hirst's name is sufficient guarantee of the standard of any work he undertakes, for that standard he has himself created. The size of the work is 21½ by 15 inches.

Mr. Frederick Oughton's Water Colour Chart.—Messrs. Winsor and Newton have just issued a new water-colour chart, by Messrs. Oughton. The tints are well laid on in broad, graduated washes, and there is an excellent description with each of the colours to be used, and under what circumstance. Altogether, it is the best colour chart we have seen. The price is 2s. 6d.

The Two Illustrated Articles, "A Wood-Carver's Ideals" and "The Discovery and Restoration of two Old Wall-paper Designs," which appeared in our last number, should have been headed "The Proceedings of the Society of Designers." We regret the omission, and take this opportunity of rectifying it.

The Richmond School of Science and Art is a flourishing institution. For many years it has been connected with the National Training School at South Kensington; but, unlike many such Art schools, it is in receipt of no grant from its county council; that it can do without such grant is one of the many proofs of its satisfactory and robust condition. This healthy state is, of course, due to the qualities possessed by the masters and assistants composing the staff, for no school can be free from mental anæmia where the teachers are ill-trained and lack the faculty of inspiring their students with enthusiasm and an ardent love for their work. While the patient, energetic, and enthusiastic head master, Mr. D. Marwood, retains control of the Richmond School of Art, while he can keep such able lieutenants as, for instance, Mr. Chas. W. Pittard, the master of the life and figure classes, there is no fear of its falling into lifeless or inartistic habits. The course of study includes drawing and painting in oil, water and tempera, modelling, wood carving, and repoussé work. At the annual exhibition of the School's work this year, Mr. Marwood was able to secure the presence of the kindly and honoured President of the Royal Society of British Artists, Sir Wyke Bayliss, who, in distributing the prizes and in the course of his address, uttered words of much genial encouragement to his younger brethren. On a former occasion, Mr. Ernest Radford addressed the students. One of our supplements this month is a reproduction of a sketch made by Miss Marcella Piltan of one of her oil studies painted at this school of art. It is a study of one of the costume models provided by the school.

SCHOOL OF ART WOOD-CARVING. — We are requested to state that the School of Art Wood-Carving, which has hitherto been held in the Central Technical College, South Kensington, has now been removed to the Imperial Institute, in which rooms have been granted for its use. Free studentships in both the day and evening classes of the school are maintained by means of funds supplied by the City and Guilds Institute for the Advancement of Technical Education, and by the Drapers' Company. Forms of application for studentships, and also information as to the school generally, may be obtained by letter addressed to the manager, School of Art Wood-Carving, Imperial Institute, London, S.W.

Y Y Y

SCIENCE AND ART DEPARTMENT.—The Lords of the Committee of Council on Education have received a request, on behalf of the Hungarian Government, for a selection of works for which awards have been made in the national competition of this year, to be sent on loan, at the expense of the Hungarian Government, for exhibition in the new Industrial Art Museum at Buda-Pest, and their lordships have promised to afford every facility. The schools of art are being asked to state, in each case, whether works may be sent.

QUERIES AND REPLIES.

[57.] I should be much obliged if you would insert the following in your useful monthly, THE ARTIST. (1) What is meant by "values" and "tones"? Also what is the distinction between them? (2) What is the difference, if any, between art tuition in Paris and in London? J.W.H.—(1) The two terms are often used to express the same meaning, and are sometimes open to misinterpretation. Used in reference to a work in light and shade, it matters very little which we use. When, however, a work in colour is being referred to, it is preferable to make a distinction, applying the term "values" to the different strengths of light and dark, and the term "tones" to the varied intensities of the colour hues. (2) The most marked difference between art tuition in London and Paris is that in the latter place a more scientific and methodised plan is followed. But tuition in London has latterly been much influenced by French methods, and, given the more frequent personal attention which prevails in London, much may be said in its favour. In regard to the study of modelling, we believe it is the opinion of both English and foreign experts, that no better tuition is to be found anywhere than can be had at the Royal College of Art, under M. Lanteri.

[58.] Could you give us any information *re* a painter named Renegaldi, who lived about 1840. We have a large picture of "The Flight into Egypt" by him, and should like to get some idea of the value. If you cannot give us any information yourself, perhaps you could refer us to some one who can? A.E.S. & Co.—We have endeavoured to obtain information, from all sources open to us, regarding the artist you name, but cannot find anything referring to him. Perhaps some reader may have knowledge of the painter. If so, we shall be glad to insert the information. Is it possible that you have misquoted the name of the painter?

[59.] Will you kindly inform me through the query column of THE ARTIST how brushes can be cleansed after varnishing with copal or amber varnish, or should they not be cleansed at all? In the latter case how should they be kept from hardening? Methylated spirit, which dissolves mastic, appears to have no effect on the hard varnishes. C.H.S.—Benzoline is the most effective cleanser. It is always difficult to deal with brushes used with hard varnishes, and at the moment of completing the operation of varnishing the brushes should be cleansed. It is advisable also to do it in a warm temperature.

[60.] Would you kindly inform me through the columns of THE ARTIST where to get a good book on cattle painting, with coloured illustrations (water colour)? J.B.—We do not think there has been any work published on this subject having coloured illustrations. We are unable to trace any. Of those without coloured examples, the best are by T. Sidney Cooper, and an elementary one by Harrison Weir, published by Marcus Ward.

[61.] As a constant reader and admirer of your journal, I have been wondering if you could help me in a small, though important, matter, viz., in the choice of a stove for my studio. The room is about 25 feet by 16 feet, and proportionately high. I have unfortunately invested about £7 in a French Besson coke stove, but find it too sulphurous. Perhaps in the queries column some of your readers could advise me. There is no fire-place in the room, nor chimney-piece, as the place was formerly an outhouse in the garden. I also want to buy some good, plain, mahogany book-cases, but don't know where to apply, and the local tradesmen are no good. W.D.—An ordinary small rectangular stove, called "The Rose," has been found effective for a studio much larger than yours, after trials with expensive and elaborate ones. Any ordinary ironmonger should be able to supply one. We think you could procure the book-cases from such firms as Maple & Co., or Hewetson, Milner & Thexton, as advantageously as anywhere.

[62.] I shall be obliged if you can give me the name of secretary, and any particulars of the Art Masters' Association. J.W.S.—The secretary is Mr. Francis Ford, 50, Broomhouse Road, Fulham, London, S.W., who would send you all necessary particulars on application.

REPLIES.

REPLY TO A.G.—Ruled paper for designing is kept by many artists' colourmen. But we believe Messrs. Howitt and Son, Stationers and Printers, of Nottingham, make a speciality of designers' papers of all kinds. From them you can get paper ruled in squares of any size.

REPLY TO F.M.S.—It is a permanent colour in oil, but may become dangerous when used in too great quantity if mixed with other pigments, its chemical action upon them producing changes of tint.

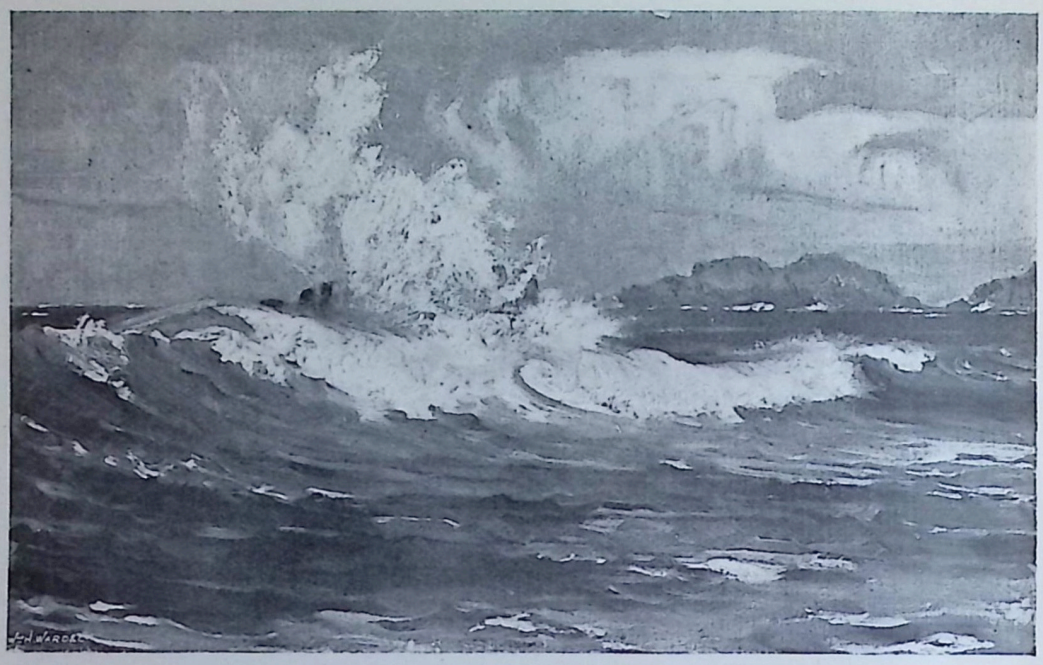
REPLY TO J.T.W.—It is a process of painting upon a dry plaster ground. The ordinary fresco ground may be used if allowed to dry thoroughly before applying the pigments, which are mixed with pure distilled water only. After drying, they are fixed by syringing liquefied glass upon the surface. This is a very durable kind of wall painting.

REPLY TO S. W.—Your painting is not a "St. Cecilia," but i "La Sibilla Cumea," by Domenichino, from the Ga"eria Borghese, Rome.

"Nan,"
daughter of
John F. Haworth, Esq.;
by A. T. Nowell.

ARTHUR TREVETHIN NOWELL.

PERHAPS there is no better testimony to a painter's power of impressiveness than when a past exhibition is remembered as the one in which a particular picture was first seen. This may be said of last summer's exhibition at the New Gallery, in connection with one large and powerful picture; for although there were many fine works exhibited—although Sir Edward Burne-Jones sent his "Pilgrim of Love," Watts his "Paris on Ida," and Waterhouse his "Mariana in the South," none of these pictures stood out in relief in comparison with the many great and well-known compositions which had made the reputations of these masters. It was to a comparatively unknown artist that the place of honour was given, and on whom the laurel for the best picture of the year fell—to the painter of



"A Breaking Wave,"
a Study in the Scilly Isles;
by
A. T. Nowell.

"The Expulsion from Eden," that large and important work by Arthur T. Nowell, which everybody remembers at the last year's show.

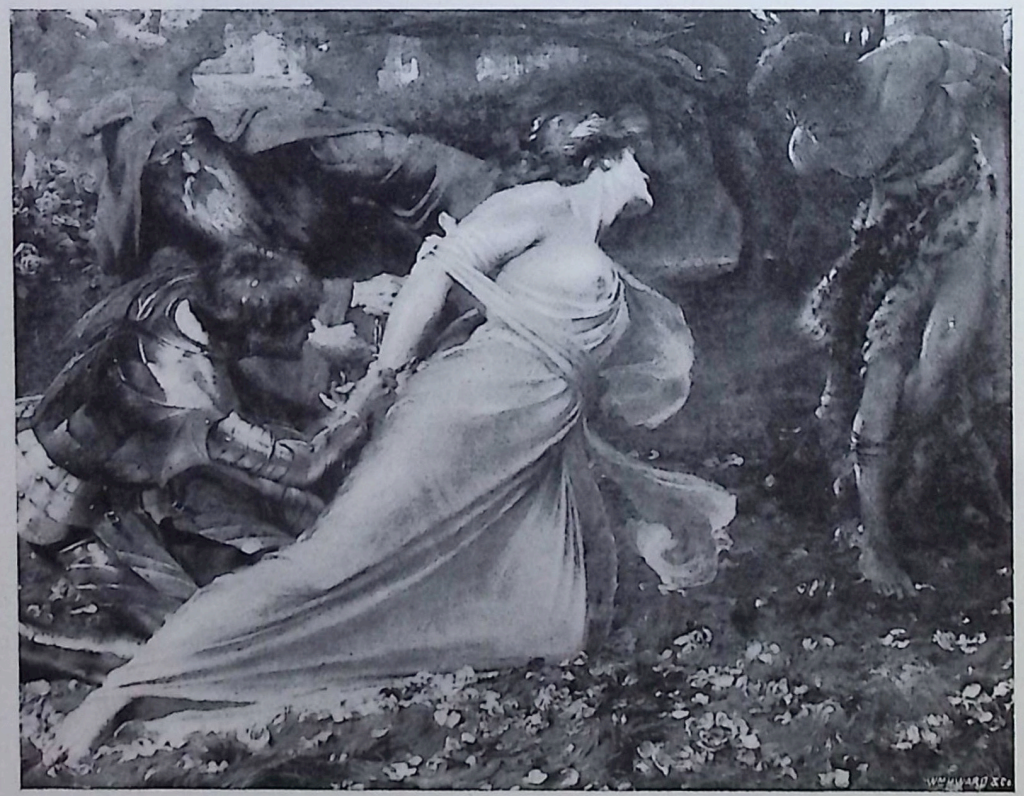
This very impressive picture, which was acquired by the Corporation of Liverpool, immediately established Mr. Nowell's reputation as a man of mark—one who would go farther, and that soon. He was known to the few as a very capable and careful painter. His exhibits at the New Gallery and the Royal Academy had always been creditable—his portraits frequently of the first rank; but he had shown nothing to cause connoisseurs to expect great things at his hand until he suddenly exhibited this immense canvas. Had the picture gone to the Academy, and escaped rejection, it would have undoubtedly occupied the position which the scholarly quality of its composition, the impressiveness of the subject, and its charm of colour would have entitled it to; and being painted by one of the successful students of their schools it would have most likely, if hung in the Royal Academy Exhibition, been purchased by the trustees of the Chantrey Bequest, and its painter therefore have become marked for an early call to the distinction of A.R.A.; for the pictures which received Chantrey distinction last year were decidedly inferior to "The Expulsion," from every possible point of view. But selection for the permanent Gallery of Liverpool, Manchester, Leeds or Birmingham has come to be an even safer guide to a young painter's future fame than the purchase of his picture for the London "Luxembourg" at Millbank; and Mr. Nowell's work in the year that has passed since his large picture was acquired by the Walker Art Gallery fully justifies the choice of those who expend the money voted by the Liverpool Corporation for the encouragement of distinguished merit in art.

The subject of this article was born at Garndiffaith, in Wales, in 1861. His father was a Wesleyan minister, and through his triennial migrations young Nowell's early-developed artistic ability became known successively at different centres among various groups of influential friends. At the age of sixteen he went to the Manchester School of Art. The then head master, W. J. Müeckley, perceived his talent, and encouraged him to compete for admission to the Royal Academy Schools in London. Thrice was the attempt made, each time with perfectly worthy drawings, quite fulfilling the conditions; but the question, "Can any good thing come out of Manchester?" was answered in those days in

"THE CLOSE OF
A SUMMER'S DAY";
FROM A PAINTING
BY
A. T. NOWELL.

" A Sea Study
in the Scilly Isles ";
by
A. T. Nowell.

" In the Scilly Isles
—Moonrise ";
a sketch by
A. T. Nowell.



"THE CAPTIVES";
FROM A PAINTING
BY
A. T. NOWELL.

AWARDED THE
GOLD MEDAL OF
THE ROYAL ACADEMY
SCHOOLS.

the usual way by the R.A. examiners. The young aspirant, however, was not to be put down. He had sent as his first contribution to the Royal Academy, in 1878, a picture which he called "Quiet Pleasures." It was a study of his sister, reading, out of doors, with a woodland background. The picture was hung on the line.

Another of his drawings, one of which took the gold medal of the Department of Science and Art at South Kensington, in 1882, brought him no better luck than the previous effort to gain admission to the Royal Academy Schools, so young Nowell moved to London, and worked hard at the antique in the British Museum. Still he found his work rejected, when a friend said, "Why don't you go to the St. John's Wood Schools?—they won't refuse you admission from there." He took the advice, and went to see the headmaster, who encouraged him to come there, but said, "You know already all that we could teach you, but you may as well come and help us a bit, here. It won't be for long, for you'll go in, sure, the next time." And so it proved. The new student threw himself into helping others at St. John's Wood, and entered the Academy Schools the same year, 1883. Here he worked hard, and carried off all the honours that could fall to him until 1887, when he took the gold medal for historical composition with his picture "The Captives," and, also in the same year, the Turner gold medal for landscape with his picture "Sunset after Storm" (both of which we reproduce)—a feat never accomplished by any previous student.

"Sunset after Storm—Lucerne"; from a painting by A. T. Nowell. Turner Gold Medal Award of the Royal Academy.

In 1887 Mr. Nowell, availing himself of the privileges of the travelling studentship attached to the Historical Composition gold medal, set off for Paris. How many students of the Royal Academy Schools have chafed under the irregularities and inconsistencies of the English methods of teaching, arising chiefly from the monthly changes of masters Mr. Nowell does not complain of his treat-

"OUTSIDE ST. MARK'S, VENICE," FROM THE PAINTING BY A. T. NOWELL.

The Artist

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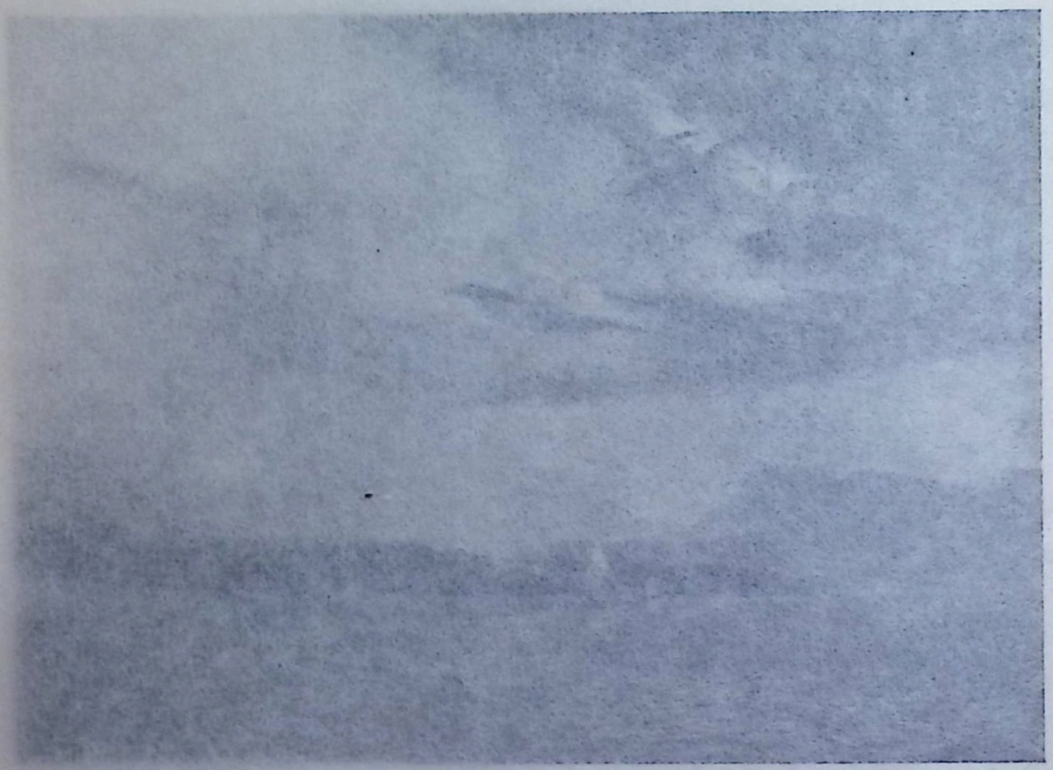

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"OUTSIDE ST. MARK'S,
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ment there, but he was eager to get into the studios of the great Frenchmen, and to realise if it was all true that he heard about their very different methods of teaching, for he was not drawn to French art from such acquaintance with it as he had made so far, and he considered then, as he does still, the English school to be very much superior to the French in every way.

After going the round of the studios in Paris, Mr. Nowell chose Julien's, where he worked hard for three months under Boulanger and Lefébure; later on he moved to Lefevre's studio for the sake of variety. He describes the teaching of Boulanger as wonderfully thorough; but he could not take to the French colouring, so he worked with charcoal and chalk all the time he was in Paris, making many studies in red chalk, a medium for which he developed quite a fondness under Boulanger. He found the vigorous, faithful drawing with the point, which Boulanger insisted on, far superior to the stipple and stump work in vogue at the Royal Academy Schools.

But such progress as Mr. Nowell made in Paris in the knowledge of colour was gained by continual observation of Italian masters at the Louvre, for whose work he entertained an admiration, more especially for that of Titian, which proved to be absorbing. When he got to Italy, however, his feelings for Titian were tempered by respect for Botticelli, whose work has made more impression on him than that of any other of the great Italian masters, with perhaps the single exception of Titian.

Mr. Nowell is ever loud in his praise of the French as compared with the English method of teaching, and tells how Boulanger was most particular about a true start being made, and if he did not find a student's work rightly begun, would always insist on his rubbing it all out and beginning afresh.

After two months' work at the nude in Julien's studio every day, from 8.30 to 4.30, Mr. Nowell took the first prize, and, therefore, was high in the favour of his master, but after a third month he left, and spent more of his time at the Louvre with Titian and Botticelli, occasionally leaving their society for an amour with the nymphs of Watteau, for whose colour and composition he has an admiration which is not excited in his mind by the work of any other French painter. Here he made many studies—not servile imitations highly finished (which he considers useless and mere waste of time), but sketches of complete pictures, with the colour laid in so as to show the genius of the master in contrast and harmony.

Leaving Paris, Mr. Nowell went direct to Madrid to study the great masters of the Spanish school, but although he was greatly taken by the realism of Velasquez—the grasp of character, the power of showing on the canvas the man's motives and feelings, and his capacities for good or evil—he felt chilled by the coldness of his colour, and longed for the wealth of vivid hues handled so masterfully by his favourite Titian.

Proceeding on his studentship tour, Mr. Nowell went on to Tunis, eager for a feast of southern colour in the glowing sun of North Africa, accompanied by his friend and fellow-student Beaumont. From thence they went on to Sicily, and revelled in the luxuriousness of sea and sky of that unrivalled coast. A regular tour of the celebrated cities of Italy, from south to north, and a study of their art-treasures, followed.

At the end of six months from leaving home, Mr. Nowell found himself back in London, only to start off soon again, however, because he learned on his return that the rules of the R.A. require that travelling-students shall draw their stipend abroad. Accordingly he set out for Germany, visiting its principal art-centres, and went on to Venice, where he stayed an entire winter and steeped himself in the art of Titian, not unimpressed at the same time with the exquisite work of Giovanni Bellini, but admiring perhaps more the painting of Vittore Carpaccio. Here he soon yielded to the glamour of that wondrous building, that triumph of Byzantine architecture, the glorious Cathedral of St. Mark.

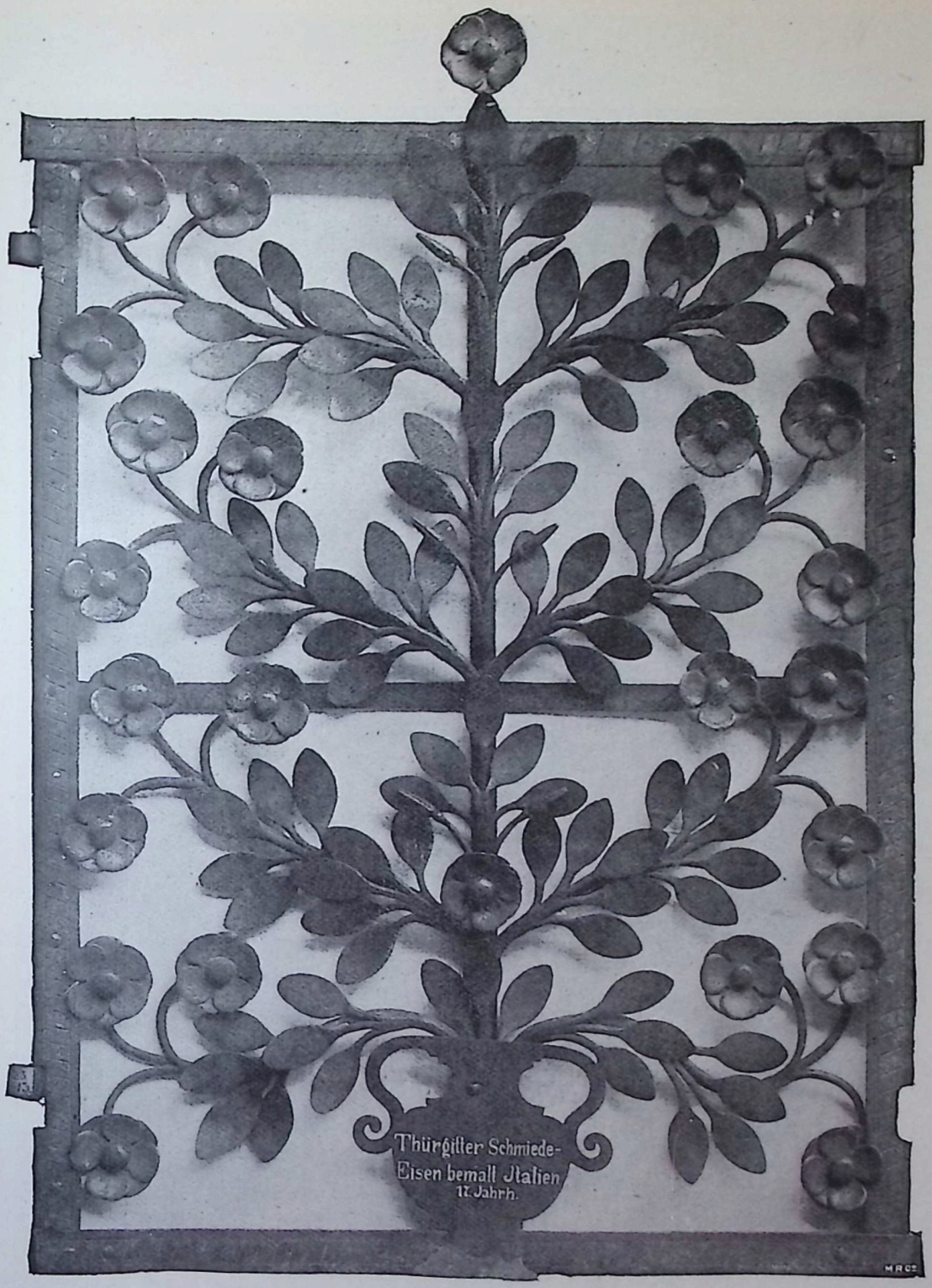
Those who have visited Venice in the winter, and done the same thing, can readily fancy our young painter strolling into St. Mark's every afternoon by the portico above which stands that wonderful quadriga, those fiery, living horses, turned into bronze at some weird magician's enchantment—pawing the air as if ready for some new journey greater than that they made to Paris, against their will, at the nod of the first Napoleon. Here he would sit down at the foot of a column and watch the setting sun's levelling rays light up more and more of that glorious golden-grounded mosaic of the ninth century, which at another time of day would be lost in gloom. It was here that the idea of his picture of "The Expulsion" first dawned on Mr. Nowell's mind, and here he painted the first sketch for it, the attitude of the angels being suggested by the angelic figures in the old mosaics. On his return to London, Mr. Nowell showed his sketch to the late Sir Edward Burne-Jones, who admired the conception, and encouraged him to paint the picture, but the project had to wait, as it was not prudent yet for so young a painter to attempt the subject on the scale intended.

(To be continued.)

SOME TYPES OF DESIGN FROM BERLIN AND VIENNA.

(See Notes at end.)

AN ARMCHAIR
UPHOLSTERED IN
TAPESTRY.
DESIGNED BY
W. LEISTIKOW,
BERLIN.

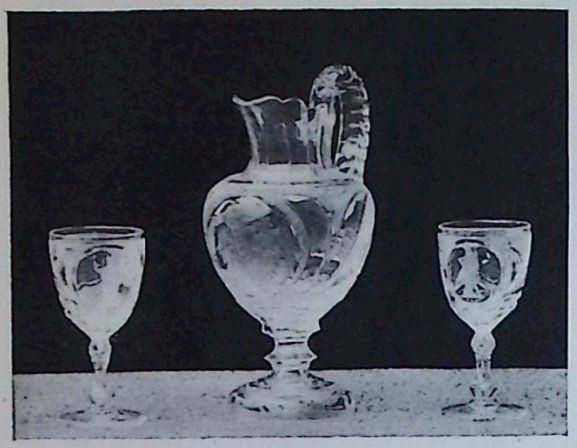


A PAINTED IRON GRILLE,
ABOUT 1600 A.D.
FROM THE IMPERIAL
ART MUSEUM,
BERLIN.

DESIGN FOR A
WALL PANEL.

BY W LEISTIKOW,
BERLIN.

A SOFA IN CARVED AND
POLISHED WOOD-WORK
BY
J. HOFFMANN, VIENNA.



Jug and Glasses for Champagne
engraven with a Valkyrie,
Odin, and Tor.
(Kosta, Sweden.)

GLASS INDUSTRY AND CERAMICS IN SWEDEN.

THROUGHOUT Europe there seems at present to be a strong movement in favour of raising to the rank of fine art a branch of work to which, during the last century, little attention has been paid, and which has been fully acknowledged only for the last decade. To this branch belong numerous kinds of work which, more than any other, deserve careful cultivation, because they are all apt to influence our life more or less, and are undoubtedly of great significance in our early education.

It is from a very young and little thought-of country that we bring examples in order to show that, even in the far North, which has but recently been accorded a place in European culture, the endeavour to produce æsthetic surroundings has been attended with some success.

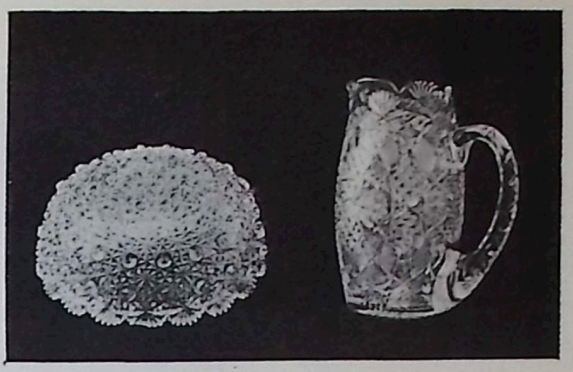
For a long time England has been delighted to welcome the works of such artists as M. Emile Gallé, M. Leveillé, M. Dammouse, M. Lachenal, and other able artists, as also the frail, delicate harmonies in coloured glass of which Mr. Tiffany has been the famous creator. In all these works, however, we find that artists revel in enduing vases, bowls, decorative plates and flower-glasses with all that imagination and artistic skill can bestow on a single small object, and we gladly own that some of their works can certainly hardly be outrivalled. Outside all their glorious decorative articles, however, they leave a large dominion almost entirely vacant—that of art applied to industry, or, rather, to articles suitable for everyday use, and which may be widely dispersed on account of their reasonable price.

These ideas have, to a certain extent, become principles in some of the manufactories of Sweden.

A great lover of art said to a friend last year, when passing the glittering stalls of the Swedish Glass Manufactory, Kosta, at the Exhibition in Stockholm: "Should we not be ashamed of our own glass in seeing such splendour in so small a country?" He was quite right. The development of this manufactory has been most astonishing, and is due to the initiation of the director, Mr. Hummel, who has spared neither his energies nor his great fortune to raise Kosta, till it has become one of the two leading glass manufactories of Sweden, the other being that of Reijmyre, the reputation of whose magnificent cut crystals has spread widely. Many of the best modern methods are being practised, new ovens have been built, and the cutting, engraving and gilding of the material, which is brought to a pure and even whiteness, produce a truly artistic effect. To decide as

Bowl
in Cut Crystal.
(Kosta, Sweden.)

Bowl and Jug
for Champagne
in Cut Crystal.
(Reijmyre, Sweden.)



Wedgwood Vases
by
J. Wennerberg.
(Gustafsberg,
Stockholm.)

Wedgwood Vases
by
J. Wennerberg.
(Gustafsberg,
Stockholm.)

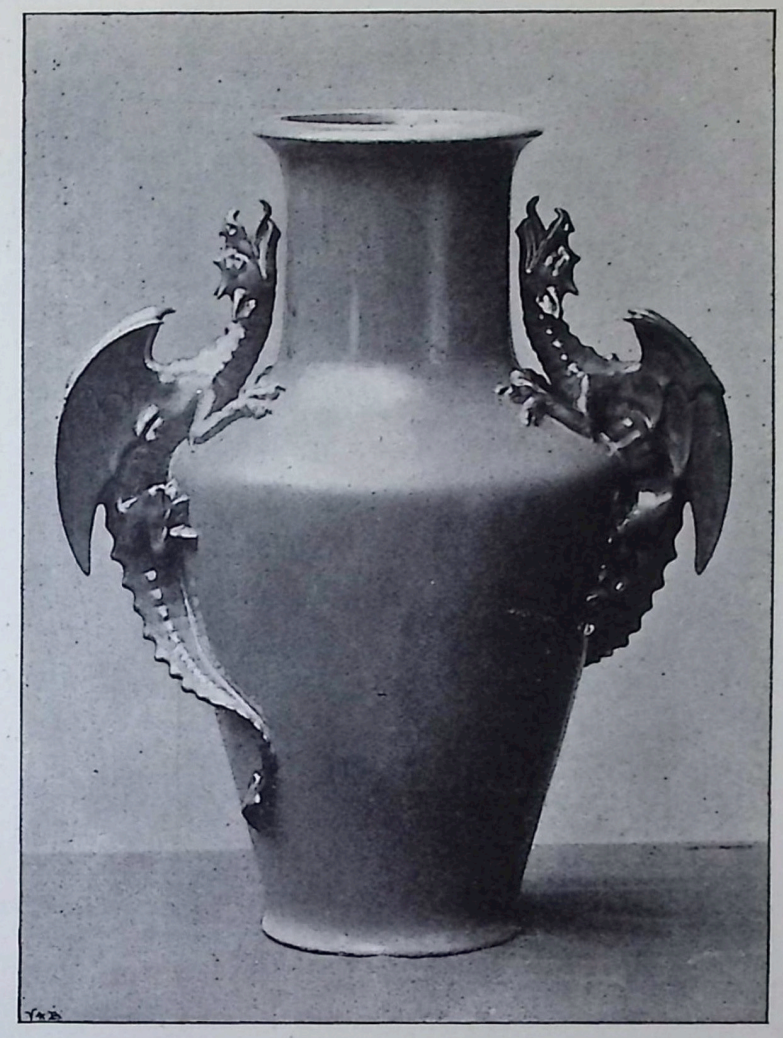
A Porcelain Vase by A. Wallander. (Rörstrand, Stockholm.)

to the superiority of either of these manufactories is, indeed, vain.

Some of the leading principles are derived from the highly-developed Russian glass manufacture, and, in some respects, we have reason to wish for more independence. Regarding the delicate tones of the Russian glass-ware, the Swedish manufactories have much to learn, although the pure whiteness of the Swedish ware is very fascinating.

Up to the present, there are but a few articles which can rank as art, but the energetic director is looking forward to a time when special designs of artists shall be worked out by the industrial methods of Kosta, which, even now, rank among the most exquisite of those employed in modern manufactories. The export of these two companies is already very large, 60 per cent. of all that Kosta produces being sold through the office of this company in London. It is generally only very ordinary glass which is largely ordered, but we are sure that a time will come when England and her Colonies will also purchase the very best that Kosta and Reijmyre can produce.

In Swedish ceramics the principles of refinement have come to the fore only during the last two or three years. Nobody who had not seen the Swedish ceramics a few years ago, when hideous patterns were adopted anywhere and used anyhow, can fully appreciate such a movement as the Swedish artist, Mr. Wallander, brought about by his first exhibition of decorative ceramics. This exhibition immediately aroused attention, and Mr. Wallander was appointed as the leading artist of the largest ceramic manufactories in Sweden, Rörstrand, near Stockholm. Strange indeed, it was only by chance and as a pas-



A Porcelain Vase.

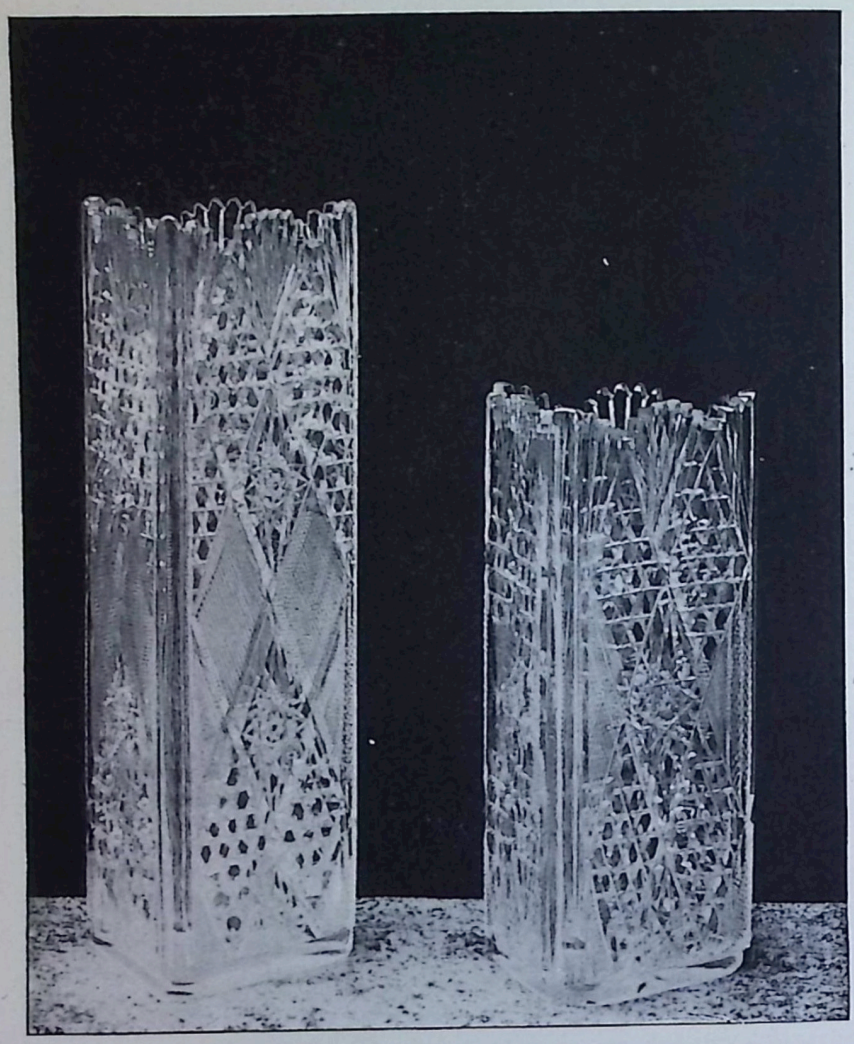
By G. Wennerberg (Gustafsberg, Stockholm).

time that he happened to discover this rich scope for his artistic faculties, as he was by profession a painter, who had made himself favourably known by painting types taken from everyday life.

At first, a good deal of the naturalistic artist was noticeable in his decorative ceramics, and of this period we still find vases and bowls with the monstrous decoration of drowning, naked women, which jar as discordant notes. Mr. Wallander, in this respect, sometimes disappoints us, but he is himself conscious of a future development in himself as well as in modern art.

The rich and vivid imagination of Mr. Wallander has, indeed, found abundant scope, as it is among flowers, birds, and the delicate flora and fauna of the sea, as well as in the dream-world of olden days, and in the play and graceful movement of the water itself, that he seeks them. As a contrast to the Danish porcelain, which has been highly admired in the North of recent years, but which consists principally in paintings on the *pâte* before being glazed, Mr. Wallander generally models his decorative articles both in faïence and porcelain. The colours he makes use of are preferably rich dark blue and green for his works in faïence, light and delicate shades for his porcelain, white predominating. He also uses metallic colours with effect.

One of the most interesting branches of Mr. Wallander's work is his method of applying acids to parian, the tones being exquisite after the firing, and here, indeed, his power to create an illusion of the movement of water really triumphs. All these methods, as well as those of the firing, are kept strictly secret, vain attempts to study them having been



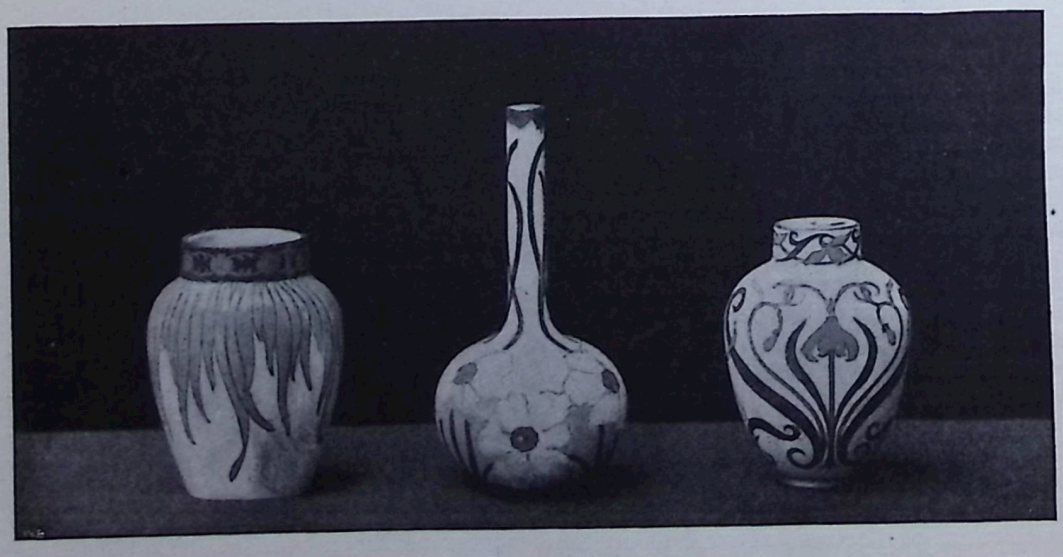
Vases in
Cut Crystal.

(Kosta, Sweden.)

made by artistic and scientific emissaries from other manufactories. The works in Rouge flambé or Rouge Chinois have also aroused much attention, but none of them has so great a charm for us as those which have acquired accidental tones in firing. To this section belong some crystallised works in steel tones, which do great honour to this manufactory.

It is, therefore, but natural that success has followed upon success, wherever the works of Rörstrand and Mr. Wallander have been exhibited, and many are the laurels they have won.

The other large porcelain manufactory of Sweden has lately obtained the valuable assistance of a very able artist, Mr. Wennerberg, who shows refined taste, and has great ability in applying art to objects necessary in daily life. The perforated work of



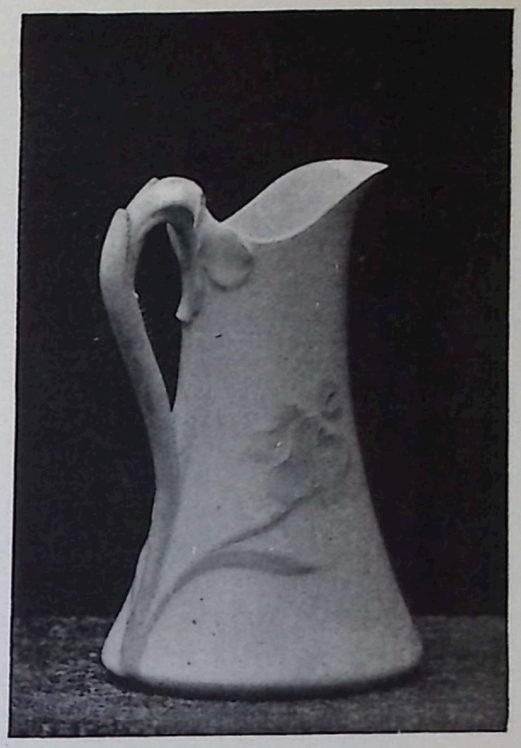
Vases by
G. Wennerberg.

(Gustafsberg,
Stockholm.)

Mr. Wennerberg is admirable; the dinner, tea, and coffee services, painted by hand with a decoration of wild Swedish flowers, are of rather inferior material, on account of the want of purchasers willing to pay a fair price. We may hope, however, that the result will be that a taste for artistic design will spread widely, since the inexpensive material does not make the work difficult to obtain.

Mr. Wennerberg's methods are far more simple than those of Mr. Wallander, as artistic work at Gustafsberg is of still more recent date than that of Rörstrand, and modern improvements have not advanced very far there as yet. We have, then, so much the more reason to admire the results attained by this artist, who understands how to melt poetry into his style, and avoid the pitfall of the decorative artist, truth to nature, instead of a strong sense of style. His methods principally consist in applying flowers or a band decoration painted by hand to the porcelain and in applying gilding to his modelled as well as to his perforated white work. Even his plain Wedgwood vases are tastefully decorated with wild Swedish flowers, algæ or reeds, and there is no doubt that some of his best works, as well as some of Mr. Wallander's, deserve to be placed amongst the most interesting of our modern ceramic art.

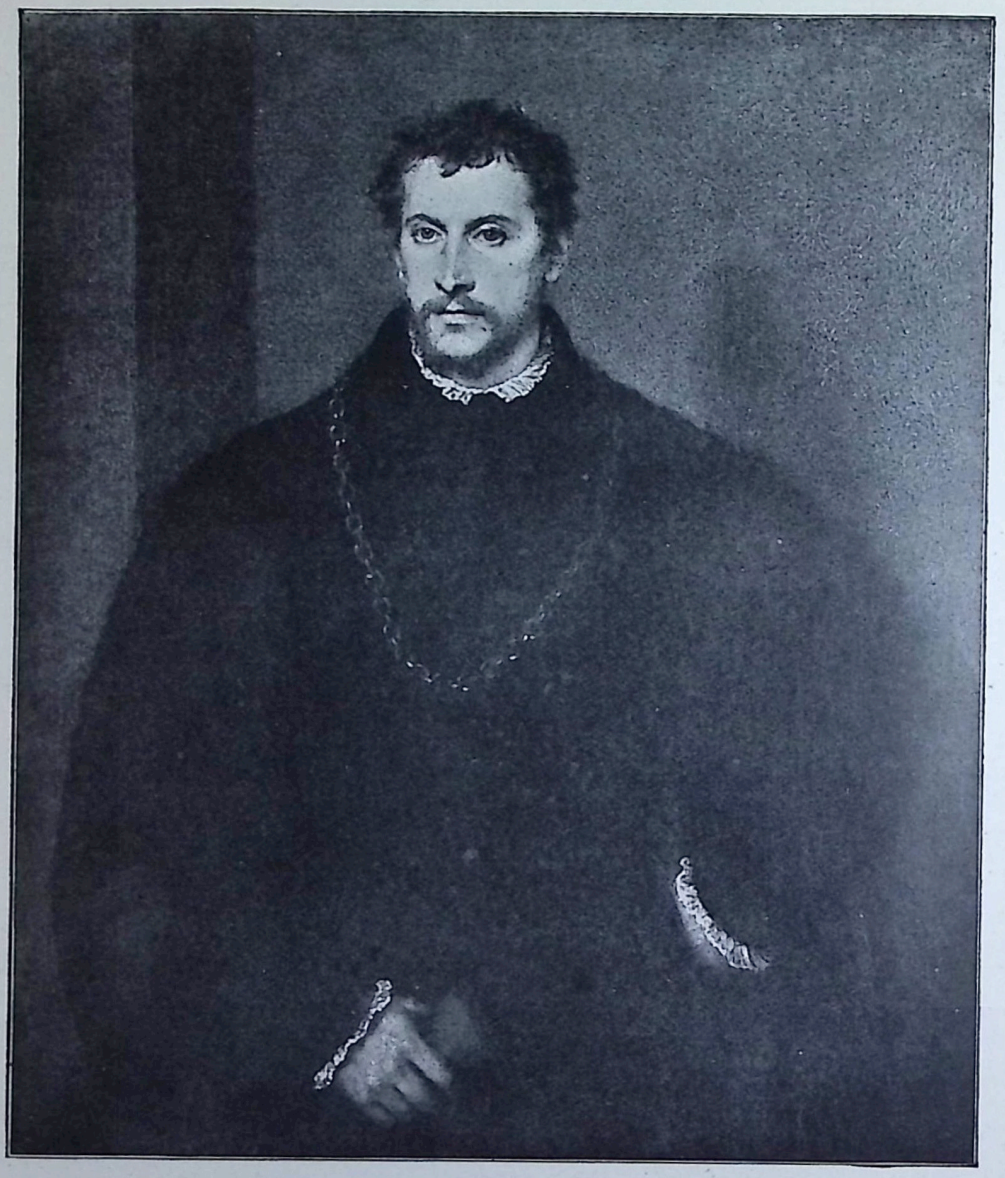
SUNNY FRYKHOLM.



Jug from a
Dinner Service
by
A. Wallander.
(Rörstrand, Stockholm.)

Vases by
A. Wallander and A. Erickson.

(Rörstrand,
Stockholm.)



Portrait of a Nobleman,
by Titian.

Pitti Palace,
Florence.

(*From "The Portfolio."*)

THE LATER WORK OF TITIAN.

MESSRS. SEELEY, in publishing this monograph, have laid English students of Titian under a debt. Not only have they brought together a most representative collection of illustrations from Berlin, Florence, Vienna, Venice, Naples, St. Petersburg, Munich, Paris, Rome, and Madrid, but they have accompanied these with an admirable historic and critical essay from the pen of Mr. Claude Phillips, keeper of the Wallace collection in London.

The writer, in this instance, takes up Titian's work

DANAË AND THE
GOLDEN RAIN,
BY TITIAN.

NAPLES GALLERY.

(From the "Portfolio.")

from the time he was fifty years old, that is to say, when his life was about half lived, and when, therefore, he was in his prime and not decline.

This, his secular period, was largely influenced by his companionship with Pietro Aretino, which began in Venice in 1527. If the evil side of this man's character did not banefully affect the great Venetian, it is beyond all question that to the influence of his rollicking sensuousness is greatly due the change in Titian's painting, from severities and the pure ideal to splendid nudities and great portraits, in spite of the fact that to this period belongs the wonderful "Madonna and Child, with St. John the Baptist and St. Catherine" in our own National Gallery.

Titian, we are told, was but too apt to surrender to the weakness of consenting to paint portraits at second-hand, or without reference to the model. His "Francis the First," in the Louvre, was painted so. This pointed out, one has the key to the immense gap which separates such paintings from his true portraits, *e.g.*, from his Charles V. (Madrid).

Titian first came personally into contact with Charles V. at Bologna, and obtained his first sitting of that monarch in 1532. This portrait appears to have been burnt, but another of about the same time hangs in the Prado Gallery as a pendant to his "Philip II. in Youth." To this period also belongs the "Portrait of a Nobleman," which by Messrs. Seeley's kindness we are able to reproduce. It is indeed difficult to imagine a more magnificent achievement than this great picture. To look at the strength of will therein expressed, at the self-contained character, the high-born calm and easy dignity, is to concede without hesitation the writer's tribute to this master's "unequalled power in rendering race, the unaffected consciousness of exalted rank, natural as distinguished from assumed dignity."

The second chapter of this monograph finds Titian under a new influence, that of Eleonora Gonzaga, widow of Francesco Maria della Rovere, Duke of Urbino, whose splendid portrait hangs in the Uffizi Gallery. She, though then a woman of some sixty years, is yet, by the magic of Titian's art, the model for the "Girl in the Fur Cloak" (Charles the First's "Naked Woman putting on her Smock"), the "Bella di Tiziano" of the Pitti, the "Venus of Urbino," and a few other pictures. To this second period probably belong two portraits of the painter himself, that in the Berlin Gallery and that in the Uffizi, and his great "Presentation in the Temple." This picture is in Venice. The question of the door spaces in this large canvas is raised, and Mr. Phillips is quite clear in his own mind that they were not in the original, but were pierced, by a later act of vandalism, when new doorways were made.

In the sixtieth year of his age Titian paid his first visit to Rome. This was in 1545, the year of the first Council of Trent. Here, among other famous pictures, he painted "Danaë and the Golden Rain," which represents Danaë receiving the embrace of Jupiter, transformed into a rain of gold. Michelangelo saw the picture, and criticised it under some reserve. It is now in the Naples Museum. "While preserving in the Danaë his own true warmth and transparency of Venetian colour," says Mr. Phillips, "he combines unusual weightiness and majesty with voluptuousness in the nude."

To this period belongs also Titian's masterpiece, "Charles V. at the Battle of Mühlberg," which, though partly damaged by fire, still hangs in the Prado Gallery, a splendid monument to its creator's genius.

In 1555 Titian's daughter Lavinia was married to Cornelio Sarcinelli, and, a perfect type of Venetian beauty, she figures on many of her father's canvases. In the following year Aretino died, and in 1558 died Charles V., his eyes fixed on Titian's great picture the "Trinity."

This period brings us to the painting of the great "Pietà," in fulfilment of a promise which was Titian's bargain for his grave in the Cappella del Crocifisso. "Quod Titianus inchoatum reliquit, Palma reverenter absolvit, Deoque dicavit opus," runs the legend on it as it hangs in the Accademia delle Belle Arti in Venice. It was his greatest picture and his last. He was perhaps still at work on it when he fell a victim to the plague on August 17th, 1576. In that year, therefore, at the age of 99, died the greatest painter the world has ever seen.

And so ends this number of the "Portfolio," a comprehensive, if condensed analysis, which should be in the hands of every person who loves art, not only for reference, but for the mental outline its perusal leaves behind of the chronological sequence of this master's greatest works. A. T-B.

Fruit and Foliage
modelled from Nature
by
Ruby W. Levick.

PORTRAIT OF TITIAN
BY HIMSELF.

GALLERY OF THE
PRADO, MADRID.

(From the "Portfolio.")

The Arch on Constitution Hill with Adrian Jones' Quadriga in suggested position.

From a water-colour drawing.

TALKS BY THREE;

OR

LONDON EXAMINED AND EXPLAINED.

III.—THE ARCH ON CONSTITUTION HILL.

Characters.

The First—Field-Marshal the Duke of Wellington.
The Other—The Emperor Napoleon I.
The Third—A Corporal of the 6th Inniskilling Dragoons (*Temp.* 1815).

IT was the quietest time that ever falls on London, for it wanted but an hour or two of dawn. The leaves in the gardens of Buckingham Palace shivered under the touch of a light wind. The top of Decimus Burton's arch just showed heavy and dim against the sky.

The footsteps of the last police inspector were dying away down Grosvenor Place, when a new sound fell upon the ear—the heavy trotting of a horse. A few moments later, and a colossal horseman had reined up in front of the arch.

"Poor old thing," he said, as he looked up, "*still* without a top? Ah," he went on, soliloquising as he looked up, "that's where I used to be, and *precious* cold o' nights. Yes, I had seven-and-thirty years of it, and I've seen some funny things from there in my time. Look at the old house, too; wants painting badly, though. Why, I recollect ——" But his recollections

"TRIUMPH," THE QUADRIGA
BY
ADRIAN JONES,
WHICH IT IS HOPED
WILL BE PLACED ON
THE ARCH ON
CONSTITUTION HILL.

were interrupted at that moment by a dull rumbling sound, and presently a coach turned out of Park Lane and pulled up at the corner. This coach was of a queer, antiquated pattern, and attached to it was a board with the words, "*Coach used by the Emperor Napoleon during his six years' exile in St. Helena.*" The door opened and the strangest figure got out. It was that of a little man dressed in a tattered uniform. The remains of what had been a tunic, long-tailed and cut-a-way, were blue, with gold epaulets and scarlet facings. From this fragment of a garment a label hung, and on the label, "*Part of the coat worn by Napoleon at the Battle of Waterloo.*"

And, strange to say, everything about him was carefully labelled in the same way. He carried a fly-whisk in his hand, though there seemed little need of it, and this bore the legend, "*The tail of Napoleon's favourite horse, 'Zaffa,' kindly lent by*——" His bare legs showed through "*a pair of silk stockings worn by Napoleon*"; and on the reverse of the sword which swung at his side you might trace the letters "*Peuple Français.*" Through the whole of the scene which followed, he stood with folded arms, or only changed that position to place the right hand within the breast of his tattered coat; these two attitudes he never in one instance varied.

The First uncovered as he said with a fine, old-world courtesy of manner, "Sir, this is very unexpected."

"I heard you were coming up from Aldershot," the Other explained, "and determined to meet you. I had the greatest trouble to do it. The place closes at eleven, and it was only with much difficulty that I at last persuaded the fireman to let me out. As it is, we have been ages coming from Baker Street, the old coach has got so rusty. But what has brought you up?"

"A paragraph in THE GLOBE newspaper. Excellent paper that GLOBE. Admirable naval and military news."

The Other seemed to wince slightly, or it might but have been the cold of the morning air. "What did it say to bring you up, Field-Marshal?" he enquired.

"It had a paragraph about this arch. It said it was shameful that it had been left so long unfinished, and that a quadriga ought to be put there without delay, in accordance with Decimus Burton's intention. I take a very natural interest in this matter, for I was up on the top there for many years, as your Imperial Majesty may be aware."

"Ah, to be sure, I know. '*Nous sommes vengés!*' Wasn't that it, eh?" said the Other.

"The Leaping Horse,"
a View on the Stour;
done in Indian ink
by John Constable, R.A.
(*British Museum*).

Now first published
by
Augustus Rischgitz.
(*See Notes and News.*)

The First bowed a little stiffly. "Perhaps, sir, we will avoid personalities," he said.

"Well," said the Other. "you English certainly are extraordinarily slovenly and careless about the beauty of your city. Why, Field-Marshal, it must be fourteen years since you went from here—'85, was it not?"

"It was, sir," said the First, "but of course the danger is lest the thing, if done at all, should be badly done. I fear the old superstition. The idea of the authorities in this country has been, up to the present time, that if a sculptor can model a man, he must, therefore, be able to model a horse. Look at my case. There are three of me now, and three of poor Copenhagen. This sorry image I am now bestride is number two. Hold up, you wretched beast," and he tightened his knees on Copenhagen the Second till that creature gave a brazen grunt. "Look," the First continued, "at that last effort over there in front of my old house. Who would ever imagine from that, that my dear Copenhagen was a thoroughbred!

"Anatomically he is right enough; good back and loins and beautifully clear-cut joints and legs, only he isn't Copenhagen. And Copenhagen could gallop. Look at that horse there—heavy in front, and short and heavy in the neck—would you, sir, have trusted him over rough ground in a campaign? Of course you wouldn't. No, the only thing at all like him, as far as I have seen, is in a group by Adrian Jones, a tip-top modeller of animals. What I want to know is, why they don't employ him for their horses?"

"Quite right," returned the Other, "if you have got a good man, *use* him. They are very few and far between—and I ought to know a little about arches; I suppose I have had more to do with them in the personal way than any man ever had before, not even excepting the Emperors of Rome. That was really (apart from the interest of seeing you, Field-Marshal) why I came round this morning. But what is the general opinion about it in the country?"

"I am not very well placed myself, sir, for hearing opinions; but there should be no difficulty in getting them." Speaking thus, he slowly beckoned. From the base of the new Wellington monument a figure advanced, dressed in a uniform of the time of Waterloo. He came straight up to the two

"A Windmill";
done in black chalk
by John Constable, R.A.,
and dated October 3rd, 1802.

Now first published
by
Augustus Rischgitz.
(*See Notes and News.*)

who were speaking, and standing there at the salute, made a third at this strange meeting.

"Corporal," said the First, "you have been standing there for several years now?"

"I have, General, for nearly ten," said the Third.

"A great many persons in that time have stood on the steps there, and made remarks about this arch, eh?"

"Many, General."

"Tell the Emperor Napoleon and myself anything you have heard them say."

And then the Third began. He premised that it would fill a book if he were to tell all the things that had been said. He said that scarcely a day passed without his hearing some remark about it; that foreigners and Americans, as well as English people, expressed astonishment at the want of attention, of pride, and of the sense of fitness on the part of the authorities, which could be content, year after year, to allow this fine feature of London to remain uncompleted, He said that the view was not confined by any means to artists, but was expressed by educated persons of every description, and that he had heard more than one Royal person quoted as feeling very strongly on the point.

"And are they agreed as to the form the sculpture should take?" asked the First.

"They are, indeed, General," replied the Third; "They all say a quadriga. A quadriga Burton intended; a quadriga is the most appropriate; and a quadriga, they say, it must be."

"And as to an artist who could do it?" asked the First.

"One thing they all say," said the Third, "don't give it to a foreigner. We don't want Germans or French to do our work. They say that there is but one Englishman living who can model a horse as it should be modelled, and that he has a magnificent quadriga scheme at this very moment in his studio; and that this cast in bronze would be the very thing; and that the sooner he is commissioned to carry out the work on an heroic scale the better."

"A Windmill on the Downs near Brighton"; a drawing in Indian Ink by John Constable (*South Kensington Museum*).

Now first Published by Augustus Rischgitz. (*See Notes and News.*)

"His name?" said the First.

"Adrian Jones, General," replied the Third.

"Ah," said the First, with a significant glance at the Other. "I do not think your Imperial Majesty will require to hear more," he said; "surely it only remains for this matter to be fairly and definitely brought to the notice of the authorities to insure it being done without further delay."

"I feel certain," said the Other, "that if this conversation were reported in THE ARTIST, which, by a long way, is the most sane and progressive of your present English art papers, the thing is as good as settled. We had one man who might have made your quadriga, as

you may see in the Champs Elysées, but he was really no better than your own Adrian Jones is at his best. *Ma foi*, imagine my Arc du Carousel left like this without its apical group! not that Bosio's is as fine as the one I put there, *mais*—" and the Other ended with an expressive shrug.

"You may return, Corporal," said the First;—"but stay. Have you ever heard any reason suggested for this singular neglect?"

"General, once I did." The Corporal seemed strangely stirred by some humorous recollection, but recovered himself instantly, and again stood at the salute.

"Speak out, man. What was it?"

"Two gentlemen stopped there one day," said the Third, "and I heard a policeman whisper that one was the President of the Royal Academy, and the other a high official of Her Majesty's Office of Works. The former seemed to be pleading earnestly, and at last he asked the second gentleman why it was that the arch had never been completed."

"Well, what was the answer?"

The Third swallowed down a titanic chuckle, which threatened to make him burst, and said:

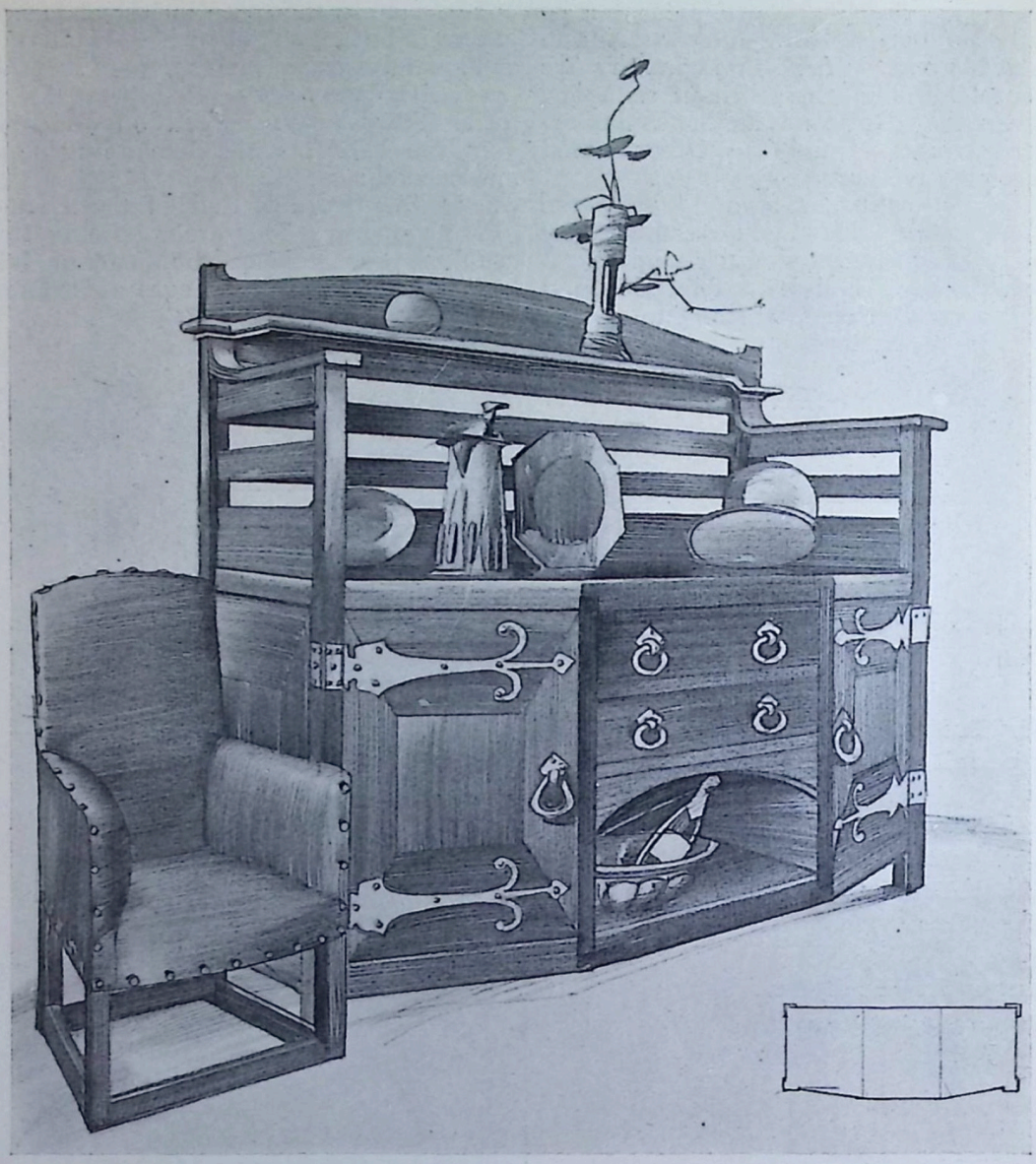
"His words, General, were as follows: 'The fact is, there is a universal feeling that there is but one figure which could fitly and adequately grace the top. He is not ready yet: but we reserve that place for him.'" The Third again verged on an explosion, but the First sternly demanding more, he proceeded:

"'The figure is that of the Last of the Plantagenets. This arch, bearing thus the sublime presentment of the Master of Malwood, will go down to future ages as "The Plantagenet Memorial Arch."'

"Fir Trees at Hampstead";
a pencil drawing
by
John Constable, R.A.
and dated October 2nd, 1821,
(*South Kensington Museum*),
Now first published
by
Augustin Rischgitz.
(See Notes and News.)

Whatever these words meant, they effectively broke up the party. The First, as he turned and rode off, exploded so that he all but fell off Copenhagen the Second; the Other rolled about in his retreating chariot in a way that threatened to break the springs; while the Third, as he assumed his place at the corner of the Wellington monument, was so doubled up with laughter that he had barely managed to straighten himself into his accustomed position before the first touch of the morning sun lit the blank and crownless summit of Decimus Burton's arch.

Vox.



Simple Sideboard and Chair.

Designed by Edwin Foley and Walter Eassie.

THE PROCEEDINGS OF THE SOCIETY OF DESIGNERS.

DESIGN FOR FURNITURE AND OTHER WOODWORK *(continued)*.

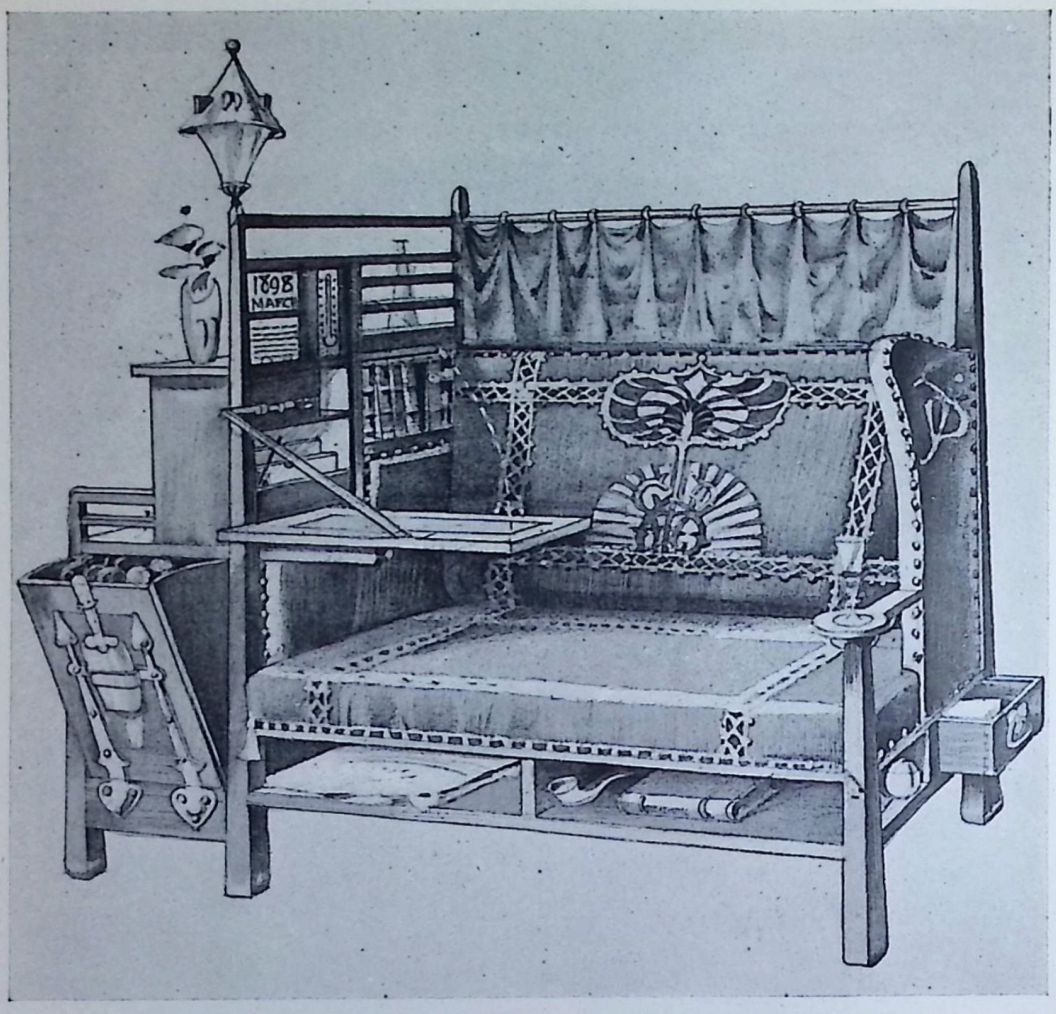
Among the paradoxes which trade tradition has evolved, is that which decrees that the typical dining room chair, more stoutly built, may have a "stretcher" or rails connecting the legs, whilst the typical drawing room chair, though less stoutly made, needs not to be so strengthened.

Taking next, probably, the most necessary piece of furniture—the Table.

The rudimentary idea of the table is that of a board supported at the most convenient height from the ground for the exhibition and the using of objects or implements. It is usual now to sit at the table, so that one easily finds the most convenient height to be about 2 feet 5 inches; the other sizes and its shape are regulated by the purpose also. To

Design for Dining Room (Fireplace end),
Holly Mount, West Dean.

By Edwin Foley and
Walter Eassie.



A Bachelor's Settle.

Designed by Edwin Foley.

ensure the stability of the table, the supports at their base must evidently project almost to the line of the top. The main problem is to design a support for the top giving the most strength, lightness, and beauty, with the least inconvenience to the sitter. One finds, for nearly every purpose, the usual four-legged framed support the best.

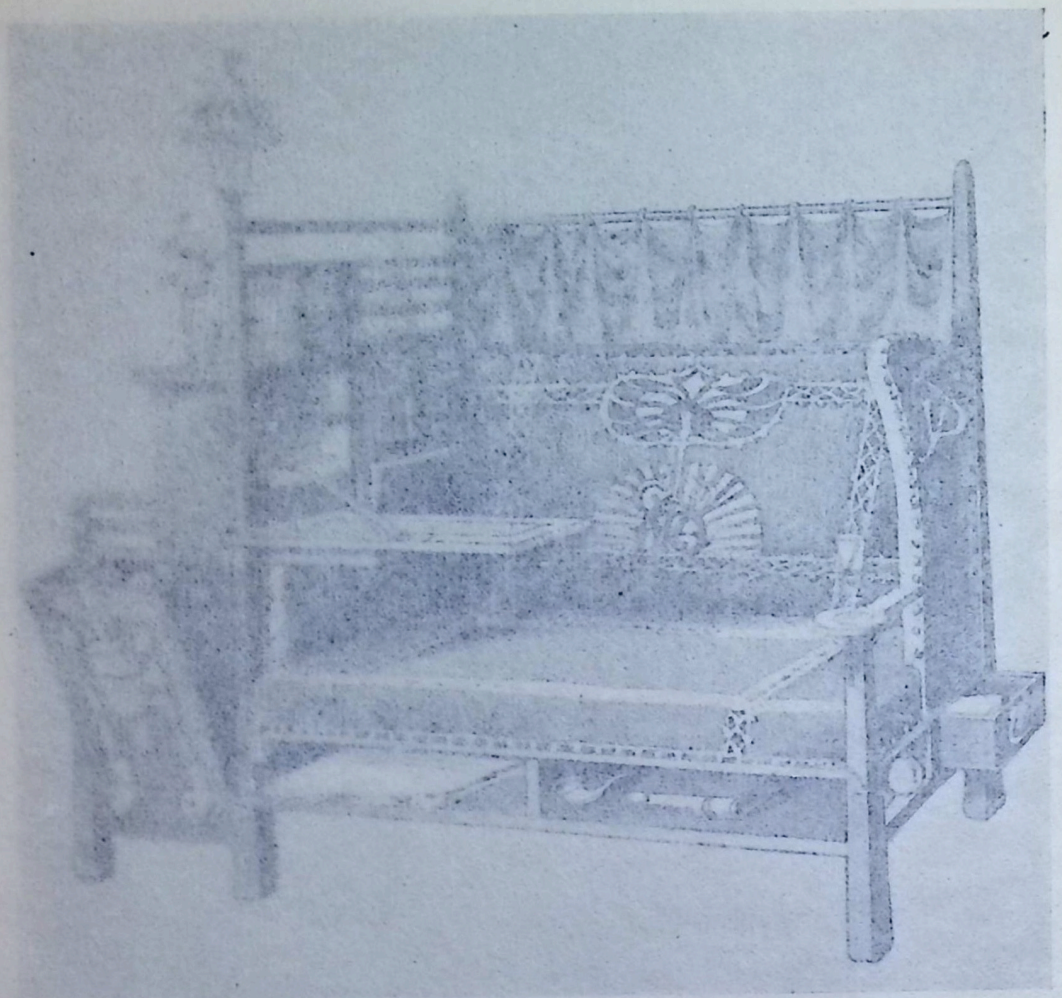
May I venture to blaspheme against that household god, the "telescope" dining table? How much more constructionally and æsthetically pleasing is such a device as that of the old "drawinge" table, so called because the top sinks on drawing out the ends or "leaves" under it, and one has a slide-supported level top of nearly twice the length of the table.

I have dwelt more largely here on the constructional than on the decorative, not only because I think it more useful to emphasise the features peculiar to woodwork design than those held in common with the flat ornament branches of applied art, but because beauty in woodwork, like architectural beauty, is not mere eumorphy—beauty of form. Abstract beauty must be appropriately wedded to constructional truth. Fitness, proportion, and other factors are equally important.

(Having passed in review a number of screen illustrations of British woodwork of the past, the lecturer asked indulgence for reiteration of a few axioms, in his opinion peculiarly relevant to woodwork design, and proceeded as follows.)

We have all passed the standpoint of considering the art value of a work necessarily in precise ratio to the quantity of its decoration.

The most difficult and the most interesting problem set before the woodwork specialist of the day, is the designing of work suited to the increasing class of purchasers whose culture desiderates honest workmanship and a scale of design "according to the degree of the master," as Sir Henry Wotton expresses it.



A Bachelor's Settle.

Designed by Edwin Foley.

ensure the stability of the table, the supports at their base must evidently project almost to the line of the top. The main problem is to design a support for the top giving the most strength, lightness, and beauty, with the least inconvenience to the sitter. One finds, for nearly every purpose, the usual four-legged framed support the best.

May I venture to blaspheme against that household god, the "telescope" dining table? How much more constructionally and æsthetically pleasing is such a device as that of the old "drawings" table, so called because the top stuck on drawing out the ends or "leaves" under it, and one has a slide-supported level top of nearly twice the length of the table.

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"POVERTY—A SKETCH." RANDOLPH CALDECOTT.

(From the original Drawing in the British Museum.)

We should use decoration to accentuate construction, not to conceal it. It is the impress of thought in design which satisfies, not the pencil facility—the quality of design-expression, not its quantity. One feels almost as sorry for the furniture freak as for the freak in nature. Undoubtedly the trend of modern progress makes for the decorative rather than the pictorial, and applied art is the art of the future.

We should study and assimilate the details of old work with discrimination; don't swallow them whole—even the old workers made mistakes.

Even when working in an historical style, the designer should regard it as a medium in which to express—not to personality.

I venture to think that we shall best assist applied art by allowing those ethical ideals which should dominate our conduct in other matters also to dominate our work.

Workmanship is of equal importance to design; the more the element of cost has to be considered, the greater the absolute necessity of recognising the artistic and economic value of simplicity and directness. We need have no fear of a scarcity of ornament in the home; pattern on our walls, floors, and ceilings seems cheaper and easier to obtain than plain surface. I therefore commend to the serious consideration of all, when designing woodwork without special knowledge of its destination, the advisability of a broad, simple treatment. Let the woodwork designer be the altruistic member of the family of Design, remembering that his brethren cannot live by plain surface. Personally, however, I think one does well not to tie oneself too rigidly to one branch of design; the tendency to specialism, though inevitable, is, I think, regrettable; the greater technical expertness attained by an exclusive devotion to one branch is probably more than counter-balanced by the lack of cohesion resultant in the home decorated by materials designed and frequently chosen without relation to each other.

A number of modern examples were next shown, among those whose works were illustrated being—in addition to the late Bruce Talbert and E. W. Godwin, and Mr. Foley and his partner Mr. Walter Eassie—Messrs. Norman Shaw, T. R. Spence, Stephen Webb, C. F. A. Voysey, A. Stenhouse, Owen Davis, C. Gill, G. Stephens, R. Kennerley, and other well-known specialists; the lecturer thanking his brother designers for the loans of their sketches and also the firms by whose permission their drawings were reproduced.

Some illustrations of American interiors were also presented as promising the growth of taste on lines congenial to our own present-day movement.

The final slides were of old English halls, the lecturer stating his opinion that the period of Queen Elizabeth and of Shakespeare was, in addition to being the most inspiring in English literature and history, most interesting and fruitful in our domestic architecture and interior decoration.

In conclusion Mr. Foley said:—

I may mention, that whilst making all acknowledgment of our art indebtedness to other nations, I have not found it necessary to go abroad for any illustrations. This is virtually a consideration of British woodwork illustrated solely by British workers.

I venture to claim for British woodwork that it holds the foremost place in its study of the useful and in its manufacture; you have but to examine foreign furniture to find the average of internal finish far inferior to English work of the cheapest kind. On its art side, also, British furniture, I think we may congratulate ourselves, is now playing its part in promoting the increasing recognition on the Continent of the fact that England has a decorative school.

Although I have, I fear, wearied you in my endeavour to present the primary phases of woodwork design, I have been unable to do more than touch the fringe of the subject. Enough has, I hope, however, been said to stimulate study of a branch of the applied arts, second in interest, in utility, and in decorative possibilities, to none.

In the interesting discussion which ensued, Messrs. Proverbs, Philip Newman, Hugh Stannus, and the President (Mr. Geo. C. Haité) took part.

ANNUAL GENERAL MEETING OF THE SOCIETY OF DESIGNERS.

THE third annual general meeting of the Society was held, as announced, on Tuesday, October 18th, at Clifford's Inn It was, however, found impossible to get through the heavy agenda in one evening, and at a late hour the Society adjourned, and met again on Thursday, October 27th. There were 42 members present on the former, and 36 on the latter occasion. The chair was occupied by the President, Mr. Geo. C. Haité, F.L.S., R.B.A., etc.

The committee's report for the past year, which was laid before the meeting by the Hon. Secretary, showed a very busy year, in which much progress had been made. The Society's first course of lectures was most successful in every way, the large audiences conclusively proving the interest taken by the general public in the subject of Design; and a similar scheme was recommended for the coming session.

Naturally the Paris Exhibition had claimed a large share of the Committee's attention, but after much

A full-sized Sideboard by Edwin Foley. From a Sketch Design by Holbein.

correspondence and many consultations, in which the Society received the most courteous consideration from the British Commission, it was found impossible, owing to the restrictive regulations of the French authorities, to formulate a scheme for a collective exhibit of designs. These deliberations, however, were not without interest and service to the Society, for they had shown what an extraordinary scope of ability there was within its ranks, the branches of design practised by members, ranging as they did, over such widely differing subjects as metal and wood-work, glass and jewellery, pottery, textiles, floor-coverings, wall and ceiling decoration, lace, needle-work, book decorations, and many others, covering, in point of fact, everything that is needed to make the house beautiful.

The report recorded a very considerable increase in the country membership, Kidderminster especially having come well up to the front. This is very satisfactory, as the Society of Designers has always adopted the liberal aim of its founders, who desired above all to see a Society which should be *national* and not representative of any small "school" of designers, or "style" of design, but including all British professional designers for applied art, quite apart from the question of style.

The appreciation of the work done by the retiring officers and committee was marked by a very cordial vote of thanks, and the meeting showed its confidence in them by re-electing Messrs. Haité, Proverbs, Butterfield and Scarratt Rigby, as President, Vice-President, Treasurer, and Hon. Secretary, respectively, and the Committee *en bloc* with the addition of Mr. Fred. J. Mayers, of Kidderminster.

In his presidential address, on October 18th, Mr. Haité said :—"In thanking you for your proof of confidence, in returning me again as your President with the same Officers and practically the same Committee, I do not seek to disguise the satisfaction we feel, inasmuch as the work we have in hand will be carried on, and we know that we have your sympathy and confidence. As I have remarked before, our work is only in its elementary stage. Much yet remains to be achieved to place the Society on a sound and permanent basis, so that it may be in spirit, as well as in fact, not only the parent Society and representative head of our profession ; but an incentive to those entering the profession of Design, to maintain and raise by their aims and work, the dignity and calling of our art. We who have done the work so far know full well that our labours and responsibilities cannot decrease, but must and will steadily increase. We are equally conscious of the importance of our duties, and of the interests we are called upon to consider and protect, and we, one and all, feel such office is not to be accepted lightly. We have felt, and shall continue to feel even more strongly, that there is no room for the expression of personal feelings, or personal aims or desires, but that all must give place to the good of the cause. We must be prepared to continue to work together with that object and to the strengthening of our Society, so that it may exist and flourish when we who have inspired the idea, and worked—making our bricks without straw—shall have passed away, content to be remembered and spoken of by the coming generations of our brother and sister Designers."

After referring in eulogistic terms to the late Sir Edward Burne Jones, Bart., hon. member of the Society, and to the loss the Society had sustained by his death, the President supplemented the Committee's report by the following remarks : "We have had a year of steady progress and continued successes ; but we have had a year in which several most important questions, involving serious issues, have come before us. Will you permit me to recall to your memories one sentence in my inaugural address? It is this : 'It was inevitable that questions should arise from time to time which could only be treated in a dignified and unprejudiced way by a representative body ; and, owing to the non-existence of such a body, such questions had never yet been adequately dealt with.' Well, such questions have arisen, and your Committee have dealt with them in a patient and liberal spirit, with a result, I am happy to say, satisfactory to all the parties concerned. It is also gratifying to know that so far from the manufacturers being indifferent to our views, we have instances of their interest in our Society, and respect for our views as a representative body."

The President then considered in detail the progress of the Society's work, and, referring to the gratification which must be felt by all designers on the appointment of Mr. Walter Crane to the Directorship of the Royal College of Art, said, "that appointment was identifying design with the art-teaching of the nation in a way that had not previously been done. We are proud of any recognition of our profession, and not slow to acknowledge such recognition."

We regret that limitations of space preclude our giving Mr. Haité's most interesting address *in extenso*.

At the adjourned meeting of October 27th, the Society's keen regret at the loss by death of M. Puvis de Chavannes and Mr. Gleeson White were marked by formal resolutions ; and it was determined, as a matter of convenience in the transaction of business, to hold the annual general meeting in future in the month of June instead of the month of October, as hitherto.

A Stencilled Book-plate.

Designed by George R. Rigby.

DESIGNERS' JOTTINGS.

THE Society's arrangements for the session 1898-9 include the following lectures to be delivered at Clifford's Inn Hall:—On Tuesday, November 22nd, Mrs. Philip H. Newman, on "Some Goldsmiths and their Work"; on Tuesday, January 10th, Mr. Stephen Webb, on "Relief Decoration"; on Tuesday, March 21st, Mr. Fred J. Mayers, on "Design for Carpets"; on Tuesday, May 9th, Mr. Richard Lunn, on "Design for Pottery." The subjects will in each case be dealt with specially from the point of view of design, and the papers will be illustrated by lantern slides, designs, objects of applied art, etc., etc. Tickets for the first lecture may now be obtained free on application to the Hon. Secretary. The chair will be taken at 8 o'clock on each occasion.

Y Y Y

At the members' evenings which are open to members and friends, the entertainment will be of a more varied character. On the evening of Tuesday, December 20th, 1898, a Lantern Show of Towns in North Italy, with descriptive notes, will be given by Mr. Hamilton Jackson and Mr. J. C. Ashton.

Y Y Y

A correspondent sends us a sheet of particulars of some prize competitions in design, and complains of the general unfairness of a scheme by which certain individuals may obtain batches of designs in exchange for a prize of a few pounds. Very few professional designers care to exchange their best ideas, always more or less marketable, for a—shall we say—fifty to one chance of a prize of, say, twenty pounds; and, both donor and judge being anonymous, the competitor is in uncertainty as to what particular firm his design is going, and who the absolutely unbiassed and capable judge may be!

Y Y Y

Who is the judge in these cases? Is he the donor? In that case possibly a manufacturer of the particular class of goods for which the design is intended. If that be the case, it is evident that the judgment will be given, not necessarily to the best design—from the abstract point of view of design—but to the one most *adaptable* to the particular industry for which it is designed. Not that this is altogether a drawback, *if it be clearly understood on both sides*; for may we not take for granted the dictum, "In art every work is a failure that does not reach its own goal, howsoever brilliant may be its passage along alien paths," or at all events as regards design for applied art. Though why the authority quoted above should have confined his statement to "art" we cannot imagine; we should have thought it would apply in most mundane affairs. A chair, for instance, to be a success, should surely be capable of being sat upon; while a hat that it was impossible to wear could hardly be said to be saved from failure by its forming a most "brilliant" habitat for a sitting hen, or proving an equally "brilliant" substitute for the waste-paper basket.

But to return. If the judge's point of view be clearly recognised, it can hardly be regarded by the professional designer as an unmixed evil; but is it not likely that the judge, if a manufacturer, will be very much influenced in his judgment by the consideration of the particular class or style of design which is most useful to him *in his own particular business connection*?

Y Y Y

We said above that very few professional designers care to throw their work into these competitions; but there *must* be some return to the philanthropists who offer these valuable prizes. Are they offered, then, as a bait—or shall we say as an encouragement to budding genius? Here, we think, these prize competitions present a most unsatisfactory aspect. The immature work of inexperienced designers sometimes contains most brilliant ideas, which may be of the greatest value to a manufacturer who has to find material with which to keep employed a large staff of poorly-paid "designers."

Y Y Y

So far, so good. The manufacturer is fed with ideas, which go some way towards obviating the disagreeable necessity of purchasing full-grown designs from full-blown designers; but the student and the amateur, who supply the ideas, what of them? The amateur we are not concerned about; but the young designer progresses very little, next to nothing, in some cases, less than nothing, on his path towards attainment of the full power of his art, by the time spent in purveying crude, though sometimes brilliant ideas to these competitions.

Y Y Y

We heard of one firm having obtained, through a competition, enough designs to keep them going for three or four years Is it possible? Certainly not, we think, with the present rapid change of taste and fashion in pattern design, if our informant means *finished* designs; if, on the contrary, only *rough ideas* was meant, then, it is possible, enough were obtained to keep the "designers' room" going for some time: and of another case, in which forty or fifty poster designs —this was one of those competitions where "*all designs sent in become the property of the donors*"— were obtained in exchange for a "prize" of *ten pounds!* Cheap! but what a waste of labour.

Y Y Y

The sudden death of Mr. Gleeson White will be felt as a blow by designers; for in him many a designer has lost a dear friend, and all will feel that the profession has lost one of its most steadfast champions. Few men of our time have done so much for applied art, and necessarily also for design.

Y Y Y

We are able to give a block of the design for cover of the "Society's Year Book" for 1898-9. The design is by Mr. George R. Rigby, who has stencilled the covers in many different effects on various coloured grounds. The bookplate, by the same designer, also stencilled, shows a new departure in this interesting hobby.

A Stencilled Design by George R. Rigby.

ARTISTS IN PARIS.

IT is almost a superfluity to point out the irreparable loss which art has sustained by the death of M. Puvis de Chavannes. That he was one of the greatest, if not the greatest modern French painter, no one will deny who has followed the successive steps which he took towards his ideal, that high-water mark of genius which he reached in his "Enfance de Sainte Geneviève," at the Panthéon. M. Puvis de Chavannes did much in the thirty years since 1859, when he exhibited at the Salon for the first time, but he had still much to accomplish, much to complete—and above all his history of Sainte Geneviève, who is one of the two patron saints of Paris. Many will remember the magnificent collection of drawings which the great painter exhibited in the Salon Bleu at the Palais des Beaux-Arts three years ago, and which served to show his method of work, which I may be permitted to describe here for the benefit of those who are interested in the methods of modern painters. M. Puvis de Chavannes did not paint directly on to his canvases from the living model. As a general rule, the model was of use to him only for the drawings to which I refer. And it was these drawings, which, "squared off," as the expression goes, and enlarged, were afterwards reproduced by the painter on his large canvases, according to the preconceived idea which he had of the position his figures should occupy in the composition as a whole, and of the relation of their value to the landscape or the decoration in which they were represented.

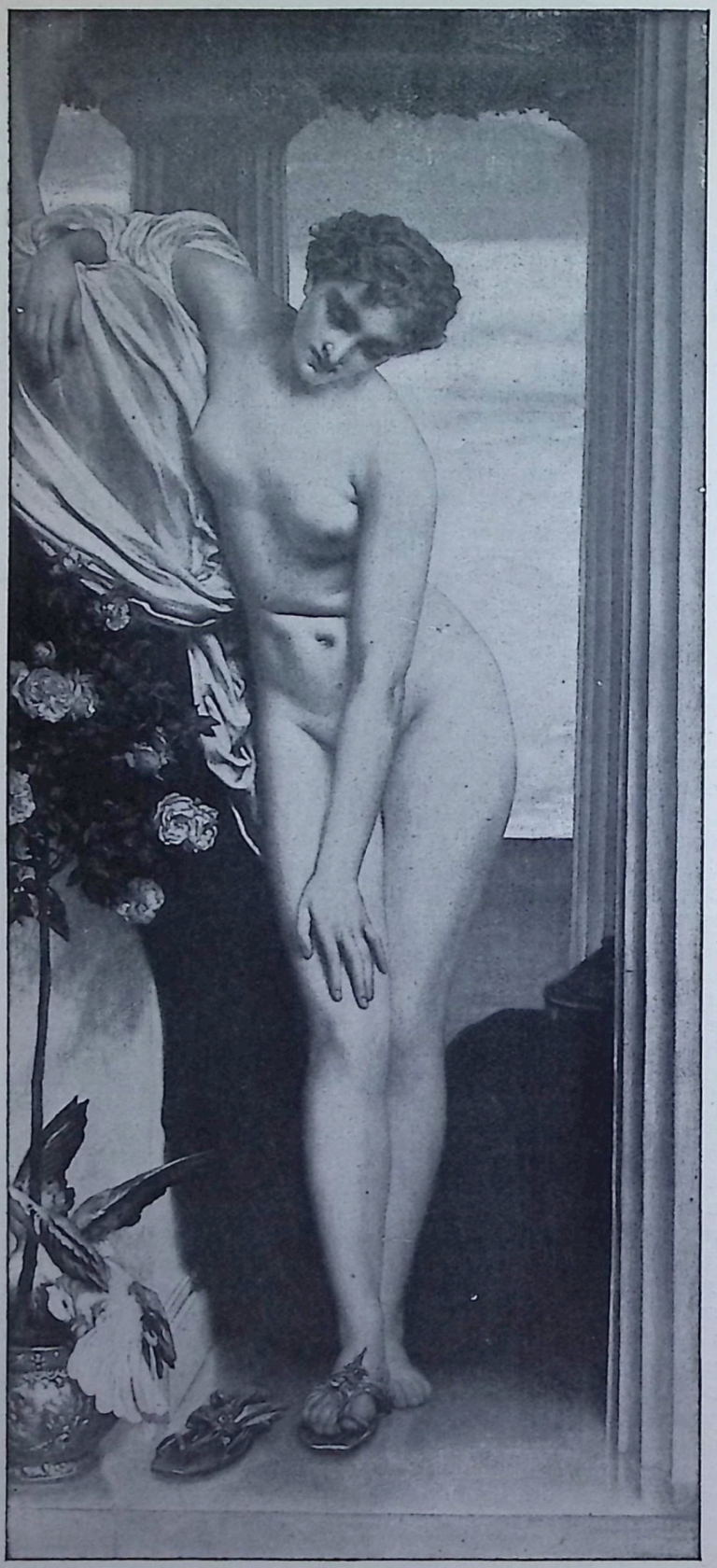
For several months past, French artists have been in the depths of despair. The Committees of the two Salons having visited the Palais des Champs-Elysées discovered to their sadness that only a very small space was going to be reserved for them in 1900; in fact, that there would be room on the *cimaise* for 900 canvases only. Hence a conflict between artists and architects. Fortunately, the dispute is now virtually at an end, a compromise proposed by the Minister of Commerce having been accepted. The Minister's proposal is to erect supplementary galleries, which will afford the amount of space considered indispensable to make an adequate display of French Art.

I understand that we are shortly to have another exhibition of the work of Mlle Louise Abbema. This exhibition will include many charming pictures painted this summer near Plailly, in the department of the Oise, where she has a country house named the Puits-au-Loup. Several portraits in pastel and in oil will be on view, as well as a large ceiling decoration.

M. Léon Lhermitte has also been making good use of his time during the past summer months. He has been at Mont-Saint-Père, his native place, and has done a large number of studies in pastel, and pencil sketches, with a view to future pictures, one of which will have life-size figures in it. Upon his return to Paris in the course of the next few days, he will occupy himself with the execution of a third panel which has been commissioned by the State for the Amphithéâtre de Physique at the Sorbonne.

In the days when Stevenson lived at Barbizon, the central figure of the adjoining village of Marlotte, as he tells us in his Essay on Fontainebleau, was Olivier de Penne. Admirers of that artist's work will find a number of examples on view at an exhibition which has just been opened at Marlotte by the important colony of artists who have settled in that pretty corner of the Fontainebleau forest.

During the past month, there have been two minor exhibitions in Paris. One was the exhibition at the Galerie Georges Petit of the landscapes of Mr. George Inness, Junr., an American, son of the well-known artist of the same name. The work of this painter strikes me as wanting in depth, and, owing to his love for painting early morning and late evening scenes over and over again, it is inclined to be a little monotonous. Now and then he shows more strength, as, for instance, in his picture entitled "Sur la rivière Sainte-Croix, Canada." In the same room were a number of pieces of sculpture by MM. Lucien and Gaston Schnegg, well worthy of notice, and in the gallery leading to it fifty-six impressions of Provence by Malfroy, of which I cannot speak too highly. M. Malfroy has succeeded in that most difficult of tasks, the representation of strong sunlight. The second exhibition was the Salon des Cent in the Rue Bonaparte. The only striking works which I saw there were some nude figures in pastel by M. Henri Boutet, and a few drawings and posters by that master of decoration M. Mucha.



VENUS DISROBING FOR THE BATH. BY LORD LEIGHTON, P.R.A.

From "Frederic, Lord Leighton," see p. 224.)

NAUSICAA. BY LORD LEIGHTON, P.R.A.

(*From "Frederic, Lord Leighton," see next page.*)

One of the prospectuses which have been circulated in Paris to advertise the "Académie Whistler," which is going to be opened in the Passage Stanislas, has fallen into my possession, and I have read Mr. Whistler's letter in reference to it, which has been published in one of the newspapers here. The American painter does not intend, it appears, to give instruction at the new school, he will simply visit it in turn with Mr. MacMonnies, the sculptor, for the purpose of criticising the work of the students. Let us hope that the patron of the Passage Stanislas Academy will have less difficulty in getting Mr. Whistler to act the critic than M. Collin's model had when, some years ago, she started the Académie Montparnasse. Among the distinguished painters who promised to criticise at the Montparnasse school were M. Collin and Mr. Whistler, but the latter was known to visit the school only once, and even then only after repeated appeals had been made to him. It was upon that occasion that Mr. Whistler pronounced a certain memorable criticism on the work of a young American girl-student with whom I was acquainted. Ashamed of her work the young lady passed her chamois leather over the charcoal study upon which she had been engaged, so that hardly anything of the drawing could be seen. Upon reaching her Mr. Whistler stood before her easel for some time in silence, and then, after apparently thinking deeply, pronounced her work to be the best he had seen in the room.

Speaking of schools reminds me that the Académie Delécluse has moved to new rooms. It is still in the same building in the Rue Notre Dame des Champs that it has been for years, but it now extends over three *ateliers*, one of which is for men and the other two for women.

French sculptors are particularly active at the present time. M. Gérome has just finished the model for his monument to the Duc d'Aumale which will be raised at Chantilly, and he has hopes of exhibiting the finished work in bronze at the next Salon. M. Falguière has completed the maquette for his statue of Balzac. He has represented the author of the "Comédie humaine" as dressed in his traditional dressing gown sitting with crossed legs on a bench in the act of noting his impressions on a sheet of paper. Another great writer whose monument is being prepared is Victor Hugo. M. Barrias, who is making rapid progress with this work, has decided that the monument shall take the form of a rock, guarded by figures representing the Epopée, the Ode, the Drama, and Satire, surmounted by a bust of the poet. This monument is intended for the Place Victor Hugo, but the work, which will be executed in marble, will only replace M. Barrias' maquette in 1902 when the centenary of the great poet is celebrated.

FREDERIC LEES.

LORD LEIGHTON OF STRETTON AND HIS LIFE'S WORK.*

THERE is a new edition of the book published by Messrs. Bell in 1895. Lord Leighton's death, and the consequent accessibility of much material, not available before, naturally made imperative the re-issue of the work under its conditions of wider growth. To Mr. Gleeson White, whose recent death the world of art is now lamenting, belongs the credit of the revision and enlargement of this history.

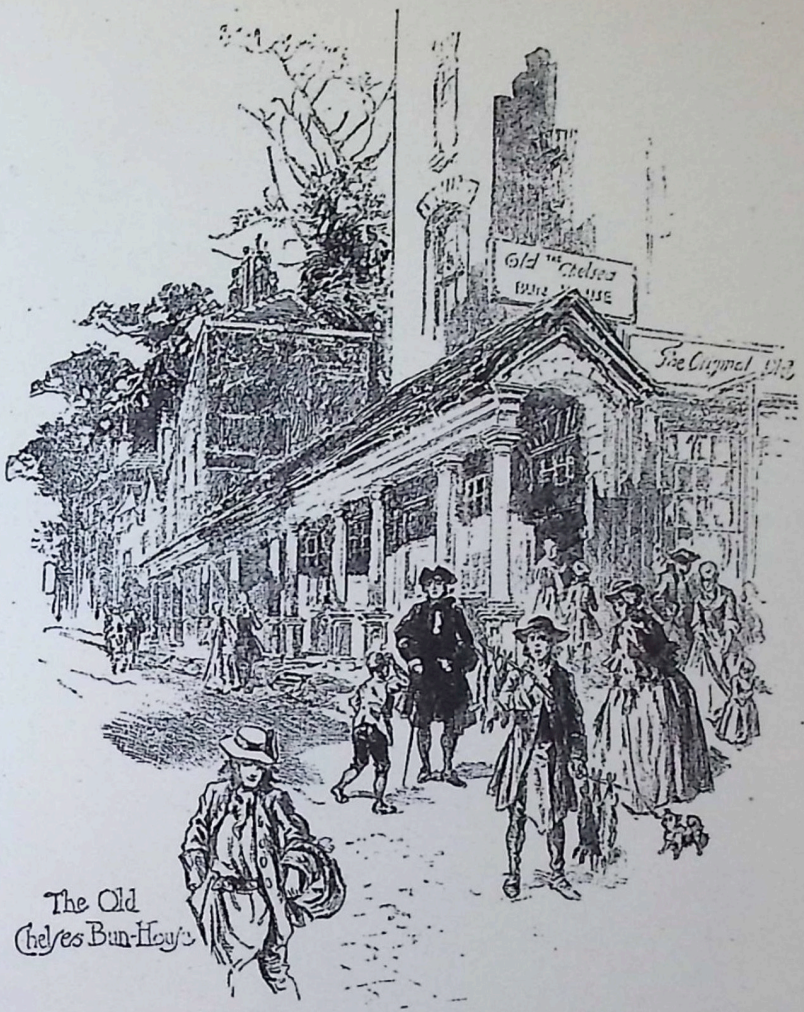
The work falls into eleven chapters, and a list of these is sufficient to show the clear method of classification pursued. They are: first, "His Early Years"; next, "Year by Year—1855 to 1864; 1864 to 1869; 1870 to 1878; 1878 to 1896." Then follow "His Method of Painting; Mural Decoration; Sculpture and Illustrations; Discourses on Art; His Home; The Artist and His Critics; Conclusion." To this are added appendices of complete lists of his works.

In this magnificent work we may trace the career of the great painter, with nothing missed, nothing forgotten, from that day when Thackeray said to another young artist, "Millais, my boy, I have met in Rome a veritable young dog, called Leighton, who will one of these days run you hard for the presidentship," to the day of his death.

Of the criticisms, now historic, upon Leighton's work, the one most often referred to and best remembered is that by Ruskin, in his Academy Notes (1853 to 1854) on the "Cimabue's Madonna": "Everything in it is done as well as it *can* be done!"

Frankly and sincerely, we are tempted to wrest this authoritative verdict to this book itself. It is so wisely written, so admirably and fully illustrated (there are some ninety pictures in it), and so beautifully turned out by its publishers, that to possess it is not only an education but a delight.

* *Frederic, Lord Leighton, Late President of the Royal Academy of Arts*; an illustrated record of his life and work, by Ernest Rhys. (George Bell & Sons.)



The Old Chelsea Bun-House.

SOME CHRISTMAS BOOKS.

FROM "THE OLD CHELSEA BUN-SHOP."

WE cannot thank Messrs. Nimmo sufficiently for bringing out so charming an edition of "The Old Chelsea Bun-shop." However intimate we may all be with those old friends who figure in it, we can none of us refuse them welcome in their new dress. Not that their dresses are so different after all. The very type of this pretty new edition seems to recall our old brown copy, and probably it is an exact reproduction of that. Yes; it seems just the old book in a new setting, brightened with charming little cuts. If there is any one who does not know "The Old Chelsea Bun-shop," he must get it and read it now. It will be a day to be lamented, should it ever come, when a generation arises which can no longer smile at Lady Betty, nor laugh and cry with Mistress Prue.

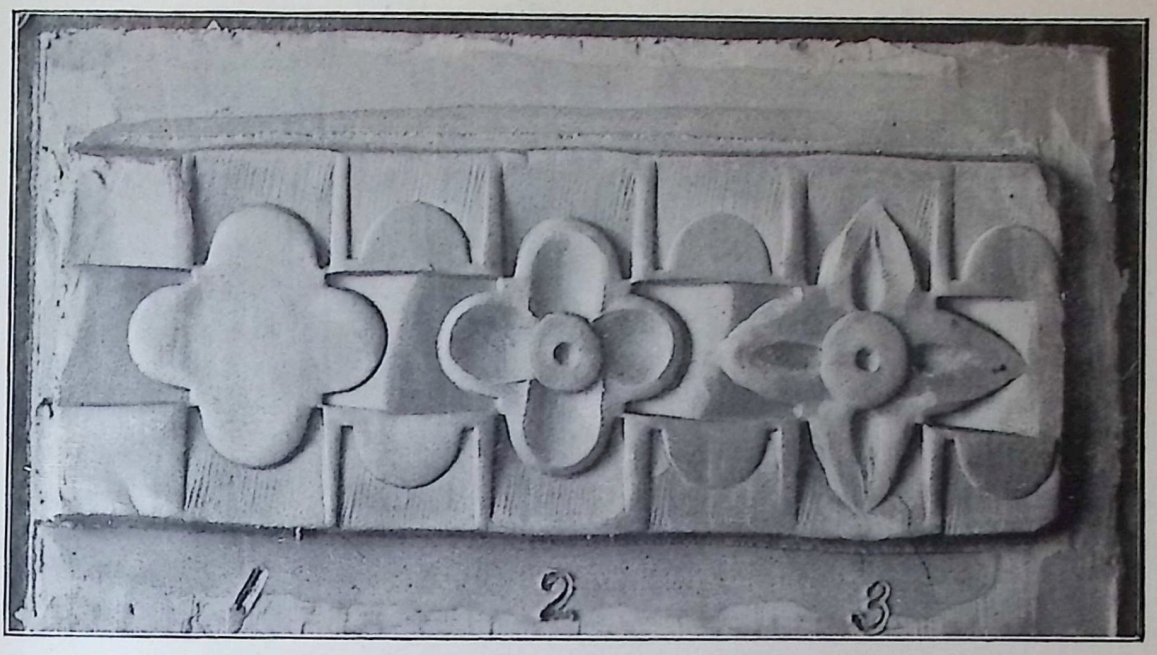
* *The Old Chelsea Bun-shop, a tale of the last Century.* With ten illustrations by John Jellicoe and Herbert Railton. (John C. Nimmo, 6s.)

Bronze Mirror,
Tyskiewicz Collection;
showing game of
Backgammon.

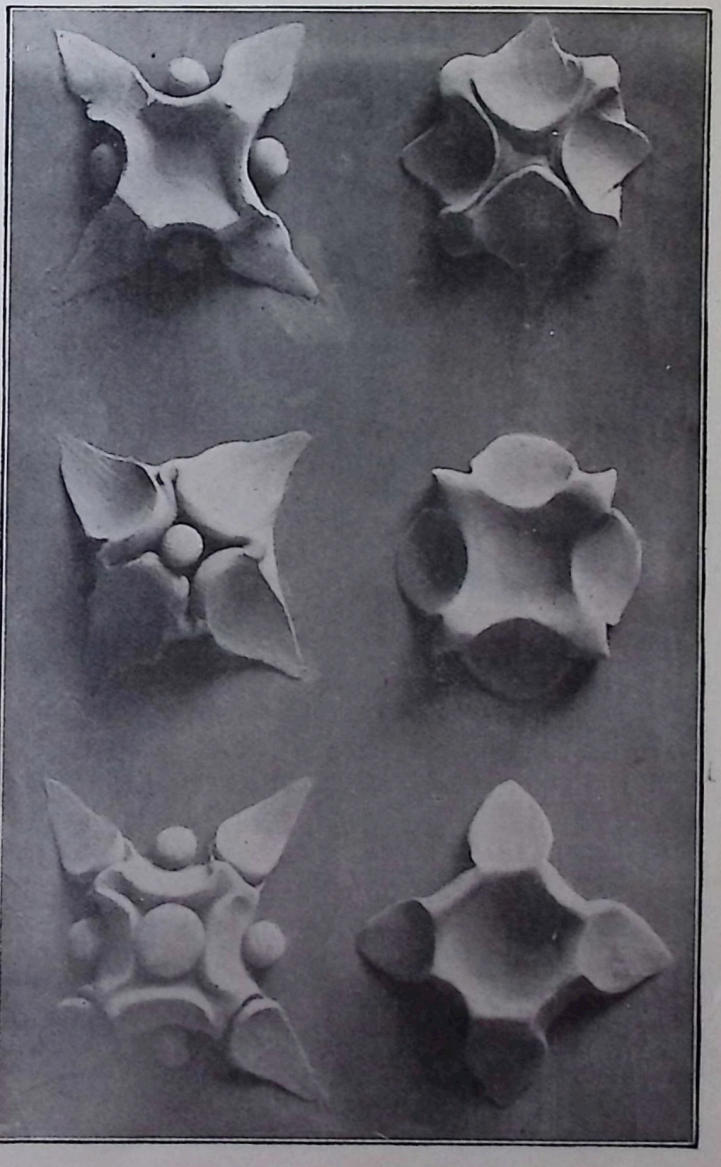
FROM "MEMORIES OF AN OLD COLLECTOR."

MRS. ANDREW LANG has gracefully and well translated a small book[*] in which Count Michael Tyskiewicz tells the story of how he came across many of the works of art he has collected. Many of these stories are most quaint and entertaining, some are histories remarkably involved. The book is actually translated from the French, but there is a curious, indefinable half German, half Arabic air about them to which they owe not a little of their charm. The Hercules of Foligno, now in the Louvre, passed through as many adventures as the Sud. One of its legs was first detected by M. Bonichi the Roman dealer, in the hands of a peasant outside Foligno. This he bought, having meantime learnt that the torso was in the possession of a neighbouring peasant. In this man's absence, M. Bonichi interviewed the wife and left her a sum of money for the husband to telegraph his price to him in Rome. But M. Guardabassi, the collector of Perugia, getting scent of the secret, bought the torso and so cut him out. He then brought an action at law against his rival, but this he lost after it had dragged on for several years. This story being told to the author of this book, he determined himself to acquire the torso and the one leg. He did. He bought the leg from the most reluctant Bonichi, and, after a protracted passage of diplomacy, effected an exchange with Guardabassi for the torso. The statuette was his, and the missing leg he had reconstructed by Martinetti the dealer. But that is not all, for he discovered the real missing leg a long time after in a tobacconist's shop, and, more strangely still, chanced later on upon the club of this Hercules, which is now complete in the Louvre. This is only one story taken at random, nor do we feel it is the best. But the best would spoil by such condensing in even the deftest hands. For these small histories are interesting in their digressions and discursiveness; interesting for the figures in the world of gems and curios with which they bring us into contact; for the learning they reveal, and for the real knowledge one must pick up in the perusal. There are a few but good illustrations. The one Messrs. Longmans kindly let us give here is of a bronze mirror now in the British Museum.

[*] *Memories of an Old Collector*, by Count Michael Tyskiewicz Translated by Mrs. Andrew Lang. (Longmans, Green & Co., 6s.)



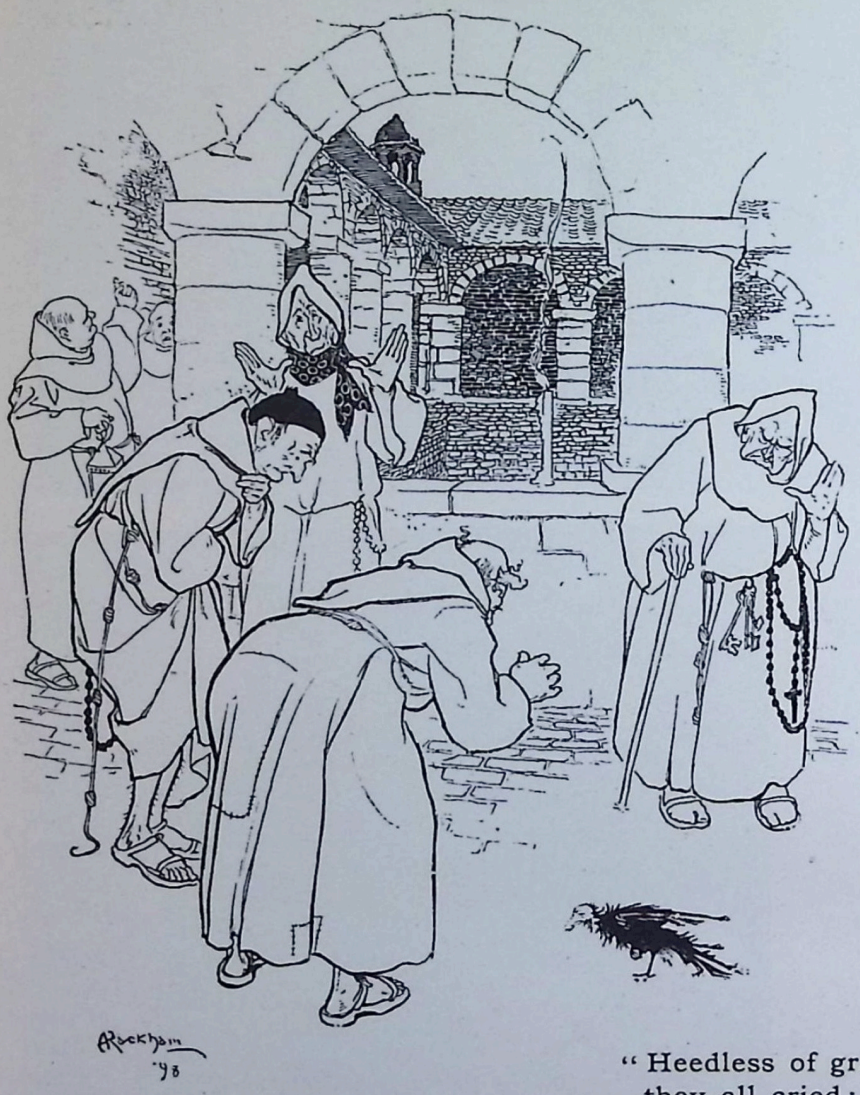
Finger Work done in "Plasticine."



FROM "HARBUTT'S PLASTIC METHOD."*

FOR want of space we can do no more at the moment than call attention to a small and inexpensive book which is absolutely certain of a wide welcome in schools and schoolrooms in this country and abroad. The aim of the book is to put within reach of young students (children students even) the means of learning the use of the finger in modelling. The book, in short, really embraces the whole principles of modelling. We purpose to return again (with its publishers' leave) to this work in a later number. We merely mention it now for the pleasure of saying that no more fascinating present could possibly be given to any constructive child than this, together with a lump of "Plasticine"—a clay of Mr. Harbutt's invention, of which we shall have more to say later.

* *Harbutt's Plastic Method, and the use of "Plasticine" in the Arts of Writing, Drawing, Modelling, in educational work*, by William Harbutt, with 156 illustrations. (Chapman & Hall, 4s.)

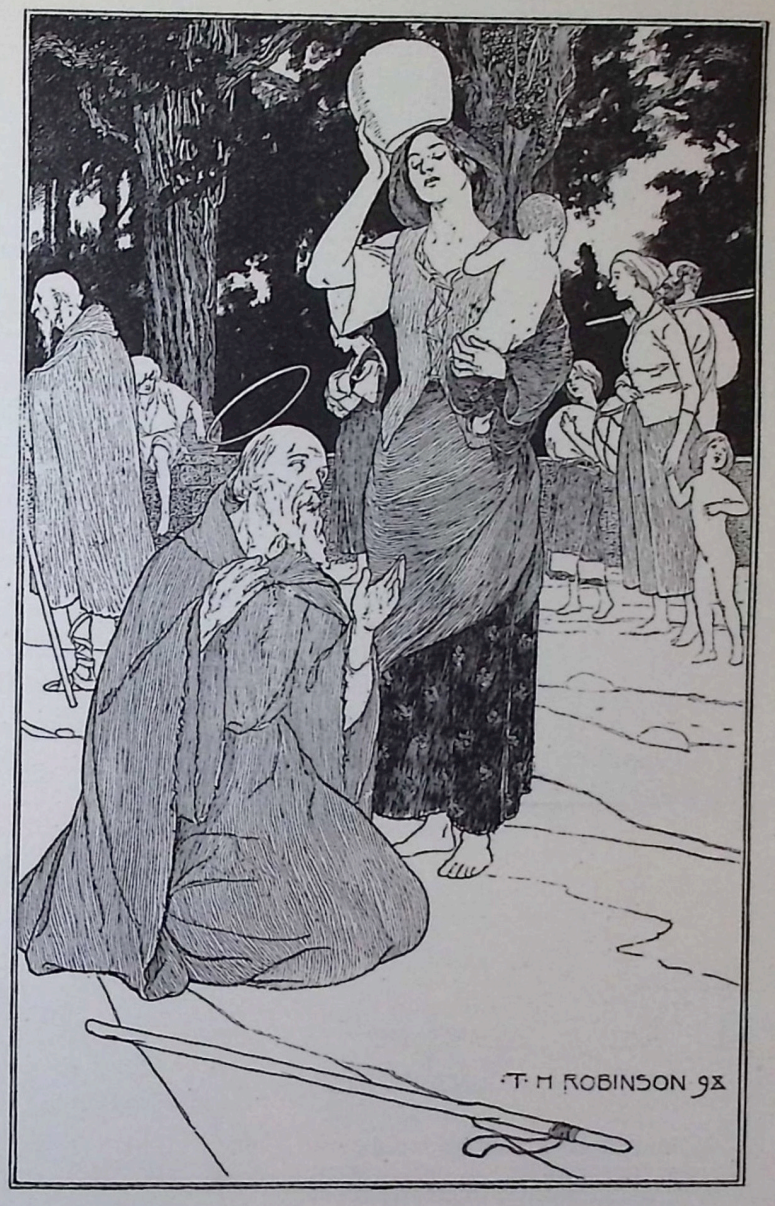


"Heedless of grammar,
they all cried: 'That's him!'"

FROM "THE INGOLDSBY LEGENDS."

THE JACKDAW OF RHEIMS is, and will always remain, the most popular of Barham's Legends—second not even to "Misadventures at Margate," or the "Smuggler's Leap '—and we have asked Mr. Dent to lend us the above delightful picture from his new edition.* This edition, illustrated by Arthur Rackham, is in some respects the best we have seen. Less cumbersome than one or two "glorified" editions that appeared a few years back, it is easy to hold, which is saying much, and quite easy to read, which is saying more. The type, the paper, and the binding are all that one could want. And the pictures? There are no fewer than fourteen in colour, besides a great number in black and white. Their cleverness and humour is beyond all question (witness the one we reproduce), and this generation will delight in them. We, who are old and old-fashioned, may prefer the time-honoured familiar ones, but that is not Mr. Dent's fault A publisher must move with the times; and if they move faster than we, that is our misfortune. If a new Ingoldsby there must be, then this is, beyond all question, the one to get.

* *The Ingoldsby Legends, or Mirth and Marvels*, by Thomas Ingoldsby, Esq., illustrated by Arthur Rackham. (J. M. Dent & Co., 4s. 6d.)



"Hail, thou Queen of the World."

FROM "A CHILD'S BOOK OF SAINTS."

FAR away down the ages a good man laid his life and fortunes in the hand of God, and leaving the green-girt shores of Erin, swept over the sea in his little skin curragh and landed on the other side. Month on month he wandered afoot through olive tangles and beneath blue skies, till he fell on the vision of a lovely city on the slopes of seven hills. And the country folk, as they went about their business, answered his enquiry with "This is Rome!" "Hail to thee, most noble city; hail, thou queen of the world!" he cried. He stayed there through a winter, he lived the life of its people, he met many of its wisest men, and even the great Pope Gregory himself. Spring came, and he was fain to go, and, asking the Pope for some holy relic, was given a handful of earth. This the Pope crushed before his astonished gaze till it gave out drops of blood of the martyrs who had died. He returned to Erin, and spread the sacred earth in the little graveyard of his home. Then soon a holy brother, his dearest friend, his friend from childhood, died, and, worn with sorrow, the other fell asleep. And as he slept, trees sprang up in the graveyard from the scattered dust of Rome and reached to heaven, and they were as trees of flame and red with blooms of life. And beneath them sat a white lark, singing "Do not weep for me; but for the chains of thy sorrow I could rise and fly." This pretty story of the White Lark, which we have ventured to outline here, is one of a set from a little book of charming stories and legends for children by William Canton.° The pictures, by T. H. Robinson, are in line, all but the first, which, beautifully reproduced in colour and gilding, represents the adoration of angels. The design on the cover is restrained in colour and is distinctly good.

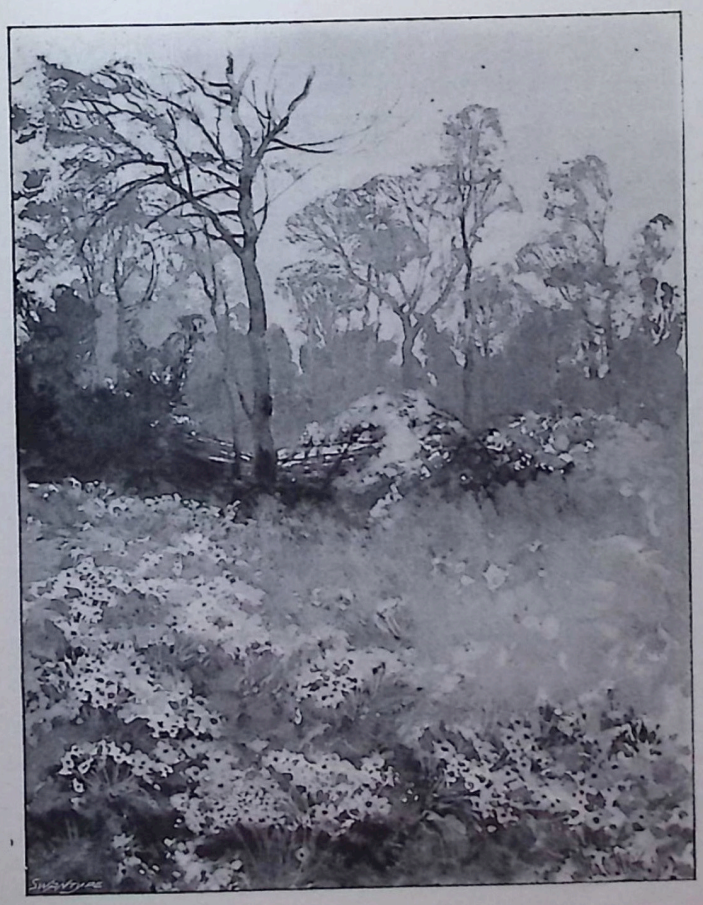
° *A Child's Book of Saints*, by William Canton illustrated by T. H. Robinson. (J. M. Dent & Co., 5s.)

"The Old Water Mill"
and
"By Sleeping Waters"
(*on this page*).

"Rye, from Winchelsea"
and
"Meadow Blossom"
(*on next page*).

FROM "SIDE-LIGHTS OF NATURE."

WHOEVER buys this book° will have become possessed of one of the most charming collections of rural pictures it has ever been his lot to come across. Mr. George Haité, who has drawn them, has caught the spirit that lies in woods, streams, and skies, as very few book illustrators seem to us to have done. If this is high praise, it is at least convinced and sincere. To look at his old buildings, barns, mills, or cottages, is a real delight. His publishers have very kindly lent us some of these pictures, so our readers may judge for themselves. Only the most complete control of technique could have given such admirable results. See Mr. Haité's sunshine and his mastery over it. He calls one of his pictures "A Golden Morning," and in it the lane between high banks and all the foliage is saturated, so to say, with sunlight; or another, "Wind Voices," and as you look at it you feel that for all the stillness in the hollow, the wind is moving high up in the trees. It is hard



to say just where the secret lies, but it is very clever black and white work.

It is only a pity that Mr. Haité did not choose a sounder manual for his work; for, to speak frankly, however well these chapters might do for journalistic purposes (and some of them have served that turn), they are not good enough to justify collection. They have different titles, but mostly differ in little else, even to their phrases, and they are featureless as a whole in spite of an occasional fairly clear-cut picture, as "By Summer Seas." Also the author should have got some naturalist to check his flowers and birds, which are strangely "mixed," both in dates, characteristics and identity. Except as a peg to hang Mr. Haité's pictures on, these chapters have no *raison d'être*, and Mr. Haité's pictures are so charming, that we heartily wish him next time a worthier peg.

[a] *Side-lights of Nature, in Quill and Crayon*, by Edward Tickner Edwardes. Illustrated by Geo. C. Haité, F.L.S., R.B.A. (Kegan Paul, Trench, Trübner & Co. 6s.)

"Youthful Sports.
The play at Cricket."

FROM "FORGOTTEN CHILDREN'S BOOKS."

"A MANLY exercise! But full of admonition. It is only fit for athletic or strong constitutions. It requires great labour, a constant quick motion of the body; and causes a profusion of sweat in proportion. The secret pleasure in this exercise is to prove yourself a better man than your antagonist. But take care you do not overplay your part, and instead of excelling work your ruin and destruction. What will it avail in such a contest to say I have conquered Will or Tom with the loss of my life! or with a broken constitution!

"Neither let it become a temptation to grow up with you. Let it be ever so agreeable to constitution, or take ever so much pleasure in batts and balls, let it not interfere with the duties of a man's life. Recreation is not sinful, is not forbidden by the law of God or nations, except it diverts a man from his business by which he is to live or consumes his substance or fortune, which he holds in trust from Providence to promote his own interest in life, to support his credit, and to provide for those committed to his care.

"Upon the whole when you take a batt in your hand, imagine yourself at the rudder of fortune; wherever you happen to strike the ball it determines your fate: you watch it with anxiety; you strike it with all the strength and dexterity you are capable of. Use the same diligence in the pursuit of your calling. Endeavour with all your might and understanding to catch the ball of commerce; and to complete your work in whatever branch Providence has placed you, and you will as certainly succeed, and get the better of the indolent, lazy, and neglectful man, as you conquer your rival at batts and balls."

This delightful dissertation is from a book[*] made up of the title-pages, and of selections from the text and illustrations, of books for children, ranging from near the end of the last century to about the middle of this. They are most quaint, interesting and entertaining, and throw a strong light on the training of children at that date. Mr. Tuer says in his Preface, "The love of things rendered quaint and interesting by lapse of time and change of surroundings, seems to grow on one imperceptibly. We have all wondered whether the elders who presented, and the children who read these forgotten little books acquired the unconscious humour of the writers of the text and the drawers of the pictures. What will a modern child say to a picture of a liberally be-buttoned little prig, who, suddenly remembering a weakness of his mother's, invests his sixpence in prawns rather than gratify the craving of his soul for a second-hand Horace?" What, indeed! But the more curious reflection is this. How, under the astonishing system of training—as it seems to us now—did the children of that day grow up into ordinary capable men and women? The pictures are further interesting for the light they throw on the customs and dresses of that day. In them the watchman goes his rounds with "Past five o'clock, and a cold and misty morning;" the link-boys guide my lady's chair through the fog and mud; and the newsvendors call their papers with a trumpet. Mr. Tuer is heartily to be thanked for this collection which his patience has brought together.

[*] *Pages and Pictures from Forgotten Children's Books*, brought together and introduced to the reader by Andrew W. Tuer, F.S.A. (The Leadenhall Press, 6s.).

Tatters Lost.

FROM "THE TROUBLES OF TATTERS."

ALL children who love their dogs, rabbits, and birds will be pleased with this little book,* in which Miss Morris tells of their joys, sorrows, and adventures. Tatters was not a respectable dog, he was a thief and a vagabond, and belonged to a Man with a Fiddle. But he was a very dear dog all the same, and the pictures of him are, like all Miss Woodward's line work, very clever.

* *The Troubles of Tatters, and other Stories*, by Alice Talwin Morris. Illustrated by Alice B. Woodward. (Blackie & Son, 3s. 6d.)

"This is the Nephew of Alwyn Forster."

FROM "BOTH SIDES THE BORDER."

MR. HENTY'S name has become a household word as that of an author of stirring stories for boys. The story he tells here is one of the days of Owen Glendower, when Douglas invaded the Northern Border and was taken prisoner by Hotspur on Homildon field. With this period and with the Battle of Shrewsbury, which, won by King Henry, crushed the Earl of Northumberland, and led to Glendower's decline and the quieting of Wales, this story is concerned.* It is admirably illustrated by Ralph Peacock.

* *Both Sides the Border, a Tale of Hotspur and Glendower*, by G. A. Henty. With twelve Illustrations by Ralph Peacock. (Blackie & Son, 6s.)

The Façade
of St. Mark's, Venice.

FROM "THE BIBLE OF ST. MARK."

THE title of this book* will inevitably recall Mr. Ruskin's title to another book, but need involve no comparison either with that or with his "Stones of Venice." For this beautiful work, which Mr. Allen has now given us, is less the work of a philosopher or ethical teacher than that of a describer pure and simple. Dr. Robertson may, perhaps, be said to stand somewhere between Ruskin the prophet, and Hare the friendly guide. Pursuing his "Bible" analogy, the author divides his consideration of this great Church into three parts.—(1) The Title-page, as described on the Façade; (2) The Old Testament, as inscribed in the Atrium; and (3) The New Testament, as inscribed in the Interior. He takes the great Byzantine front detail by detail, and proceeds to disclose Christ—the central subject of every part, whether arch, bas-relief, mosaic, or sculpture. Passing to the Atrium, the writer traces the history of the world as shown in its decoration, from the Creation to the deliverance of the Children of Israel under Moses. And so he crosses the central inner door of the Church, and is on the Interior, where the New Testament lies pictured on every hand; not in the birth of Christ, nor in his childhood, but in Christ moving as a man among men—the Christ, in short, of the Gospel according to St. Mark. This book is most exhaustively and satisfactorily illustrated from no fewer than eighty-two photographs, and these are often so beautiful that we should have liked to have shown more of them in THE ARTIST. We should have liked to have shown the Byzantine Lateral Doorway (page 44), and the Door of St. Alipius (page 10), or some of the months from the Time Archivolt, or some of the Creation, and even others still, especially the Crypt and Tomb of St. Mark, not because it is the best picture, for it is not (it is hard to photograph in a dark-shadowed crypt), but because it is, in a sense, the central point of St. Mark's. In this tomb, St. Mark's body remained (after four removals) for seven hundred and seventeen years, that is, from A.D. 1094 to A.D. 1811, when it was again moved to its present resting-place beneath the high altar, where it still remains. But our space does not admit of showing these, so we have asked Mr. Allen to let us put in just this one of the Façade. This most delightful and useful book is, like everything Mr. Allen produces, beautifully printed and brought out.

* *The Bible of St. Mark. St. Mark's Church, the Altar and Throne of Venice*, by Alexander Robertson, D.D. (George Allen, 10s 6d.)

AT THE GALLERIES.

London.

THE NEW GALLERY.—It would be almost impossible to overstate the sense of disappointment we experienced on an inspection of the French pictures collected by the directors of the New Gallery. The particularly interesting exhibition of the French school of painting, exhibited recently at the Guildhall Gallery, may be partly responsible for this sense of disappointment. Of course, there are some good things. M. René Billotte's "Moonshine on the Canal of St. Denis," is a delightful transcription of a peaceful scene, mistily opalescent, and delicately illumined by the subdued light of an almost rosy moon. The five portraits sent by M. Benjamin-Constant are all excellent, but there is no doubt that for expert modelling, for direct and simple handling, and for insight into, and power to convey the mind and character of his sitter, his portrait, "Anna, Aunt of the Artist," stands out pre-eminent among its fellows. M. Jean Paul Laurens' portrait of his son, P. Albert Laurens, is another admirable work, marred slightly, by the wig-like appearance of the hair, but full of quiet power. A little more restraint on the artist's part would have improved M. Ferdinand Roybet's "A Bravo," though the treatment of the dress could hardly have been surpassed. Foreign *bravi*, if this is a fair specimen of the class, while possessing the usual fiercely-knitted brow and cruel mouth, seem not to be lacking in indications of ample means, elegance of attire, and of far from plebeian extraction. The figure of the nude girl, wading up to her waist, in Madame Virginie Demont-Breton's "In the Azure Sea," appears, by the largeness of its scale, to force itself unduly on the eye. To see the model at the dimensions represented, the beholder feels that he must himself be also among the waves; the varied and shifting hues of the water, however, are boldly and admirably rendered, and the painting of the flesh is as fine as anything that Madame Demont-Breton has yet done. M. Emile René Ménard sends a quiet, pleasant seascape, and Mr. Charles Sprague Pearce and M. G. Guillaume Roger contribute works that should not be overlooked.

In the North Room there are several cases of enamels which are of considerable interest, as showing what such artists as M. René Lalique, M. Eugène Feuillâtre and M. René Foy are now producing in Paris. The collection of pictures and objects of art exhibited in the South Room by Signor Bardini, of Florence, though somewhat casually arranged and catalogued, contains many works quite worthy of careful scrutiny.

Y Y Y

THE ROYAL SOCIETY OF BRITISH ARTISTS.—The modern and somewhat rakish note struck by the contributions of Mr. Sime, Mr. Manuel and Mr. Eckhardt, which appeared in the Vestibule at the Spring exhibition of this Society, is changed at the present exhibition to one of quite sober respectability, by the appearance in the same part of the building of a number of black and white studies by Mr. F. Hamilton Jackson. These studies are a carefully drawn series of sketches principally of Spain and Italy. A screen in the North-East Gallery is devoted to fifteen studies and one finished drawing, by Sir Wyke Bayliss: they are characterised, by all this experienced artist's mastery of architectural detail and glow of colour. Mr. G. C. Haité, one of the pillars of the Society, shows no falling-off in his wanted spontaneity and artistic feeling; his "Strand-on-the-Green, Kew," being especially noticeable for free, truthful handling and charming colour. Mr. F. Spenlove-Spenlove's tones are more opulent than ever: his "Grey of the Morn" may be described as almost delicious. Charming in decorative quality—both of design and colour—are the three contributions by Mr. R. C. W. Bunny. We do not recollect anything by this artist to surpass his "The Bath" No. 65, and "Returning from the Rose Garden," No. 102. Mr. H. M. Livens, who has lately been forsaking his poultry, sends several figure subjects; amongst them being some admirable studies of quaint, natural little boys. Mr. Tom Browne, Mr. W. H. Y. Titcomb, Mr. Adam E. Proctor, and Mr C. H. Eastlake all send work worthy of particular mention. Nor would the list be complete without the names of Mr. Montague Smyth, Mr. C. L. Burns, Mr. G. H. Lenfesty, Mr. Hal Hurst and Mr. Mr. Lee Hankey. Mr. Holman Hunt, the only honorary member who contributes to the exhibition, sends the study for his well-known picture "May Morning: on Magdalen Tower, Oxford." The sketch has most of the qualities *in parvo* of the painter's finished pictures: the carefully studied drawing, the hardness of texture, the excess of bright colour, the beauty of motive, the steadfastness of aim are all here, and, although the faces and figures stand out with jarring distinctness of detail, there is much in the clear, lovely sunrise, as well as in the whole spirit of the work, that all must admire and feel to be of true and touching quality.

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SOCIETY OF OIL PAINTERS.—The Institute of Painters in Oil Colours is no more—as far as the name is concerned at all events—but the change of title appears to be the only change which the Institute has effected. The impression produced by this, the sixteenth exhibition of the society, varies little from that conveyed by its predecessors. The ludicrously bad works still contrive to get hung—one offender really deserves the pillory of public rebuke—the trite domestic incident, the feebly humorous title, the soulless pretty young lady, the time-worn landscape pot-boilers still figure largely, while the evidences of personal observation, of individuality, and of anything approaching to loftiness of aim are, except in the cases of quite a small minority of the contributors, sadly to seek. Mr. Edgar Bundy advances his reputation by his important work, "The Word," No. 339, in which his power of expressing emotion and diversified characterisation is once more attested, and in which his colour-sense—especially in his treatment of the light that comes through the thin green curtain—does him admirable service. Mr. Julius Olsson has surpassed himself in his "Summer Squall," No. 425; the fringe of the storm cloud, dragged down on to the sea, and the sunlit deep blue waves are transcribed with a charm and success which are noteworthy. Mr. C. E. Swan, too, has surely never done anything better than "The Devastator," No. 250, which represents a tiger devouring a peacock. Mr. Swan somewhat subdues the tones of the bird, and wisely so, but his painting of the tiger is a marvel of drawing and colour. Mr. A. Wardle's "Freebooters," No. 85, though lacking somewhat in charm of colour, is an admirable study of two leopards, crouching on grey rocks, and with ears set back ready for a fierce and sudden spring. A large canvas, (No. 73), by Mr. Joseph Farquharson, of sunshine and shade with cattle dappled by flecks of light, shows that this artist can successfully tackle other than Highland kine and scenes. Mr. Peppercorn's one contribution "The River," No. 14, is a little rough and a little dirty, but it is, nevertheless a fine effort at producing the effect of a dark, heavy storm. While there is much to admire in Sir J. W. Linton's "Summer-Time," No. 10, as, for instance, the land-

scape and parts of the dress, the picture as a whole lacks convincing quality and interest. The Hon. John Collier sends a pleasant idyll (No. 16), the seated figure being perhaps the least successful portion of the picture. There is force and movement in Mr. E. Matthew Hale's "Royal Horse Artillery," No. 183, and in his breezy seascape "The Siren," No. 240, in which a boat tearing before the wind over white-capped green waves is driving a sea maiden in towards the shore. Mr. Cecil Rea sends two very pleasant decorative schemes, but his nude figure in the foreground of No. 147, is not gracefully posed, nor quite accurately drawn. Though the two cupids in Mr. G. F. Watts' "In the land of Weiss-nicht-wo" are somewhat heavily limbed, they are painted with a breadth of manner and a Venetian richness of tone, which are characteristic of the master. For composition, for expertness of drawing, and for rich and harmonious colouring as well as for freedom of handling, Mr. Leslie Thomson's "A Normandy Church" No. 402, is conspicuously successful. Mr. James S. Hill's "Near Whitby," Mr. Yeend King's "Lake Side," Mr. Frank Mura's "Group of Houses in Lithuania," Mr. Austen Brown's "On a Potato Field—October Evening," Mr. Robert W. Allan's "Waiting the Tide," Mr. George William Joy's "Pamela," and Mr. Niels M. Lund's "A Storm," all merit particular mention and praise. Mr. John R. Reid and Miss Flora M. Reid quite maintain their admirable quality. Of other artists, whose contributions add to the attractiveness and interest of the exhibition, a bare list must suffice. They are: Mr. Frank Spenlove-Spenlove, Miss Alice Fanner, Mr. J. Aumonier, Mr. W. H. Bartlett, Mr. Tom Robertson, Mr. Robert Christie, Mr. Walter Thompson, Mr. Gabriel Nicolet, Mr. José Weiss, Mr. Vincent P. Yglesias, Mr. F. G. Cotman, Mr. George Weatherbee, Mr. E. Reginald Frampton, Mr. Terrick Williams, Mr. Montague Smyth, Mr. Arthur G. Bell, Mr. Nettleship, Mr. Alfred Withers, and Mr. Bernhard Sickert.

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THE SOCIETY OF PORTRAIT PAINTERS.—A knowledge of the privileges attaching to membership would often explain why it is that art societies with committees that from their experience and individual work must, of a necessity, have some sense of the fitness of things, should, on their long-suffering visitors, inflict so large a proportion of mediocre, banal and tawdry efforts. On reflection, the reason is obvious: it is, so to speak, the price we have to pay for the few good things; for, but for the many lesser stars—moons we might call them, as their light is usually borrowed—the great orbs would have fewer chances of shedding their beams on this dun-coloured world. Much may be forgiven and overlooked in a society that shows us, for instance, the "Miss May Alexander," by Whistler. If the key the painter has chosen is so low as to obscure slightly the soul and character of the model, the tender tones, the delicate harmonies and the subtle modelling are all those of Mr. Whistler in his finest mood. Absolute truth of colour relationship is expected of Mr. Whistler, and he rarely disappoints: are the pale yellow flowers at the left of this picture just a semi-tone too high? Near by, is a portrait by Manet of the "Poet Astruc," a quite startling piece of vigorous and expert realism. "There is the man" one thinks, and he stands out with quite sufficient insistence. Equally interesting, though more soberly painted, is the head—and it is just the head only—of "The Sculptor Rodin," by Professor Legros, a fine example of the artist's strength, restraint and insight. In the same room is Mr. C. H. Shannon's "The Man in the black shirt," drawn and painted as only few of our younger artists could do. The hands, however, are coarsely treated, and this fact, coming from one whose powers of draughtsmanship and modelling are assured, is a surprise and a legitimate grievance. Mr. Fantin-Latour's "Portrait of the Artist" is a pleasant reminiscence of the old masters, and Courbet's "H. E. Van Wisselingh" and Anquetin's portrait of himself are admirable specimens of sound painting and clever characterisation. M. A. Besnard sends a brilliant and daring portrait of Madame Réjane. From the surroundings of the model and from the yellow tints of the flesh of the bust, we guess that Madame Réjane is meant to be represented as on the stage, and lit by strong stage lights; but there should be no doubt, and we consider that M. Besnard fails to convey his main fact, as so many others before him have failed when endeavouring to reproduce the effect of strong artificial light. Notwithstanding this, it is astonishingly clever in much of its colour, its movement and "go." Mr. G. F. Watts sends a beautiful portrait "Maud" (81), as well as a characteristic picture entitled "Coquette," No. 83. Besides three superb busts—marvels of research and force—M. Rodin contributes two spirited dry-points of Victor Hugo. Any society that shows us work by this great sculptor calls up feelings of profound gratitude. Professor Legros, Mr. John Tweed, and Mr. Alfred T. Dewey also send busts of noteworthy excellence. Professor Herkomer does not advance his reputation by the twenty miniatures of his in the Octagon Room; their interest attaches merely to the various sitters, and this may be said of his portrait of the Sirdar. Mr. George Santer, the Hon. John Collier, Mr. J. H. Lorimer, M. Roussel and M. Gabriel Nicolet may be mentioned as contributors of work that should not be overlooked.

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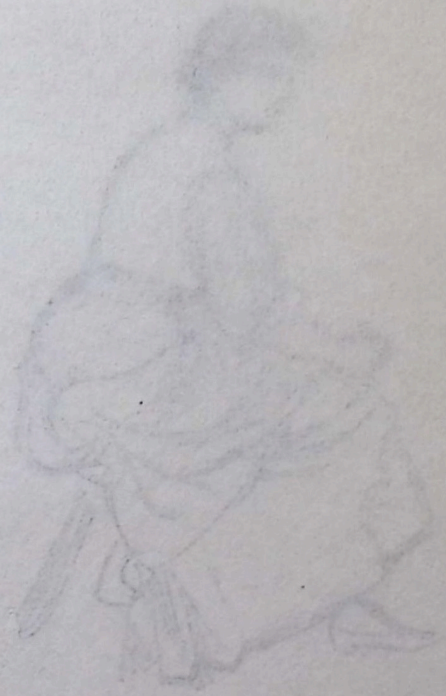
THE LONDON SKETCH CLUB.—The inaugural exhibition of this club is now being held at the Modern Gallery, and if it does not contain anything that is of commanding eminence in the nature of freshness of personal observation, it presents much work that is of interesting and pleasant quality, rendering the exhibition well worthy of a visit. Mr. G. C. Haité and Mr. Dudley Hardy, most of whose contributions are two-hour sketches—a time limit to which all pictures at future exhibitions will be restricted—show no signs of retrogression, but rather of advance. Mr. Lee-Hankey's free-flowing brushwork is always pleasant to inspect. He, too, maintains his excellence of quality. Mr. Phil May is well represented; Mr. Cecil Aldin and Mr. Frank Chesworth send delightfully humorous and decorative book illustrations, and Mr. Mavrogordato and Mr. Walter Churcher help to sustain the high standard of the club. Mr. Robert Sauber, Mr. Tom Browne, Mr. Cecil Quinnell, Mr. Walter Browne, Mr. Newton Shepard and Mr. Dampier May are also contributors of excellent work. It would be interesting to know if, at the weekly meeting of the members for sketching, the rules of the club forbid or allow the use of pencil or colour notes. We imagine that only the exceptionally gifted memory can, without making colour notes, retain those fine gradations of tones that are required, if aerial distances under the endless diversities of nature's aspects are to be truthfully reproduced.

BIRMINGHAM.

THE ROYAL SOCIETY OF ARTISTS, BIRMINGHAM.—On all sides it was conceded that the exhibition of the Birmingham Society of Artists was one of the best that had been seen for several years; this was, however, owing less to the display by local artists than to the energy with which Mr. Pratt and his colleagues had ransacked the London studios.



are coarsely treated, and this fact, coming from one whose powers of draughtsmanship and modelling are assured, is a surprise and a legitimate grievance. Mr. Fantin-Latour's "Portrait of the Artist" is a pleasant reminiscence of the old masters, and Courbet's "H. E. Van Wisselingh" and Anquetin's portrait of himself are admirable specimens of sound painting and clever characterisation. M. A. Besnard sends a brilliant and daring portrait of Madame Réjane. From the surroundings of the model, and from the yellow tints of the flesh of the bust, we guess that Madame Réjane is meant to be represented as on the stage, and lit by strong stage lights: but there should be no doubt, and we consider that M. Besnard fails to convey his main fact, as so many others before him have failed when endeavouring to reproduce the effect of strong artificial light. Notwithstanding this, it is astonishingly clever in much of its colour, its movement and "go." Mr. G. F. Watts sends a beautiful portrait "Maud" (81), as well as a characteristic picture entitled "Coquette," No. 83. Besides three superb busts—marvels of research and force—M. Rodin contributes two spirited dry-points of Victor Hugo. Any society that shows us work by this great sculptor calls up feelings of profound gratitude. Professor Legros, Mr. John Tweed, and Mr. Alfred T. Dewey also send busts of noteworthy excellence. Professor Herkomer does not advance his reputation by the twenty miniatures of his in the Octagon Room; their interest attaches merely to the various sitters, and this may be said of his portrait of the Sirdar. Mr. George Santer, the Hon. John Collier, Mr. J. H. Lorimer, M. Roussel and M. Gabriel Nicolet may be mentioned as contributors of work that should not be overlooked.

Y Y Y

THE LONDON SKETCH CLUB.—The inaugural exhibition of this club is now being held at the Modern Gallery, and if it does not contain anything that is of commanding eminence in the nature of freshness of personal observation, it presents much work that is of interesting and pleasant quality, rendering the exhibition well worthy of a visit. Mr. G. C. Haité and Mr. Dudley Hardy, most of whose contributions are two hour sketches—a time limit to which all pictures at future exhibitions will be restricted—show no signs of retrogression, but rather of advance. Mr. Lee Hankey's free-flowing brushwork is always pleasant to inspect. He, too, maintains his excellence of quality. Mr. Phil May is well represented; Mr. Cecil Aldin and Mr. Frank Chesworth send delightfully humorous and decorative book illustrations, and Mr. Mavrogordato and Mr. Walter Churcher help to sustain the high standard of the club. Mr. Robert Sauber, Mr. Tom Browne, Mr. Cecil Quinnell, Mr. Walter Brown, Mr. Newton Shepard and Mr. Dampier May are also contributors of excellent work. It would be interesting to know if, at the weekly meeting of the members for sketching, the rules of the club forbid or allow the use of pencil or colour notes. We imagine that only the exceptionally gifted memory can, without making colour notes, retain those fine gradations of tones that are required, if aerial distances under the endless diversities of nature's aspects are to be truthfully reproduced.

BIRMINGHAM.

THE ROYAL SOCIETY OF ARTISTS, BIRMINGHAM.—On all sides it was conceded that the exhibition of the Birmingham Society of Artists was one of the best that had been seen for several years; this was, however, owing less to the display by local artists than to the energy with which Mr. Pratt and his colleagues had ransacked the London studios.

FIGURE OF A GIRL. RANDOLPH CALDECOTT.

(From the original Drawing in the British Museum.)

Pictures like the "Love Triumphant" and the portrait of Walter Crane, by G. F. Watts; Carolus Duvan's portrait of the Countess of Warwick; "In Russet Clad," by J. L. Pickering; S. Melton Fisher's Chantrey Bequest picture, and the works of Harold Swanwick, Arthur Hacker, and others, which had already been seen elsewhere, would of course lend interest to any exhibition, and attracted much favourable notice, but the exhibits of Birmingham men were hardly up to their usual standard. This retrogression was the more to be regretted, as the only apparent cause of it was the disinclination or inability of the artists to send in their works. Nearly twenty members and associates were altogether without representation, and several others contributed only unimportant studies.

Glancing round the rooms in the order of the catalogue, and chiefly confining one's attention to the works which had not run the gauntlet of London criticism, the first picture which attracted attention was the "Witch Lady," by Harry A. Payne, an ambitious and carefully wrought work, showing somewhat of a tendency to harshness in its colour. "Grandad's Return from the Fair" was a representative example of Claude Pratt, clean in colour and full of homely sentiment; a similar criticism would apply to the other works of this artist. C. T. Burt showed a couple of landscapes, the more important of which is a broad and sunny rendering of that Midland scenery which the artist so delights to paint, and in which he is so thoroughly at home. "A Coast Scene," by W. B. Fortescue, was a well-studied grey effect, in which the boats and figures were admirably introduced, the subject, however, did not appear to adequately fill the canvas. "A March Scene," by Murray Bladon, was a nice piece of fresh colour, the delicate brightness of the early spring tints being happily expressed. Several pleasant little landscapes were by C. Carter Read. "Christchurch Harbour: Afterglow," by Moffat Lindner, was an impressionist work, deceptively simple in its style, the luminous effect attained being the result of more subtle colouring than was at first sight apparent. "The Worcestershire Farm," by Wellesley Cotterel, was a delightfully cool landscape, delicately felt and painted. A little harshness of colour in the admirable study "My Window," by Lizzie Taylor, was more than compensated by its vigour and perfect sincerity. "The Brook," by Henry Pope, was a well-composed and richly-coloured landscape. Both of Edward S. Haper's two subject pictures were marked by richness and fusion of colour, but of the two "The Brigand" was the preferable, by reason of the charming naturalness of air of the little boy who posed under this title. There was a suggestion of thinness in John Fulwood's "Vale of Kent," otherwise it showed good work. W. M. Spittle made a marked advance in his "Minstrel Memories." Charles M. Gere was inadequately represented by a couple of small pre-Raphaelite landscapes, charming in their way, but not of sufficient importance to make or mar a reputation. J. V. Jelley and Arthur Gaskin each sent only one small contribution, both of which were sufficiently good to make one regret that their authors had not added others to their number. Bernard Sleigh's "Primavera" was marked by a tendency to hardness in handling; his "Midsummer" was more spontaneous, the colouring of both works being very good. "Springtime," by H. Birtles, was a spacious little landscape full of sunlight. "A Forced March," by E. Gabriel Mitchell, represented a flock of geese being driven out of a stubble-field, and was uncommonly bright and tender in colour. "The Childhood of Warburga," by Kate E. Bunce, was frankly archaic in style, but not on that account less charming in its delicate colouring and subtle suggestion of mediæval illumination.

Amongst the more important water colours were "The Blue Coat School, Birmingham," by W. J. Morgan, a carefully studied rendering of an interesting local institution which will shortly be removed from the town; another noticeable work by this artist was "Trouble." Oliver Baker has several pleasing subjects, all of which are marked by an unforced and reposeful feeling for nature. There was something weird in F. Mercer's "Bagot Park." As one looked at this fine woodland landscape, it was like gazing on an enchanted glade, though the feeling of mystery was not gained at the expense of naturalness. F. W. Davis was not content with merely telling a story in his "Last Chapter," but did it in a most artistic manner. There were some most beautiful passages of colour in his work, and the pathos of the scene was sufficiently brought to the notice of the spectator without being in any way forced. John Keeley and C. T. Cox both contributed some fresh and breezy landscapes. Notice should also be taken of the works of E. Bernard Taylor and W. H. Vernon. Nor should one forget to mention the three very excellent pictures by H. H. Sands, all powerful renderings of the effect of intense sunlight and remarkably true to nature.

"Leading the Blind, Cairo," by David Bates, was a picturesque reminiscence of the East; while E. R. Taylor contributed a powerful and characteristic example. J. B. Pratt was not so well represented as usual, but his two pictures showed careful and conscientious work. Amongst others whose works should be mentioned were Messrs. Foster Newey, Hamilton Marr, Sydney Currie, and W. H. Starkey.

Y Y Y

THE BIRMINGHAM ART CIRCLE.—Though small, the exhibitions of the Birmingham Art Circle are generally interesting, and the one recently held at the Graves Gallery was no exception to the rule. The three most prolific exhibitors were E. Gabriel Mitchell, James T. Watts, and F. W. Whitehead, a fortunate circumstance, for their works were decidedly amongst the best in the gallery. Other men who were well represented, were John Keeley, Oliver Baker, W. B. Fortescue and Henry Pope. C. Carter Read had several sunny landscapes, and characteristic works were sent by J. V. Jelley, Kate E. Bunce, and F. W. Davis, R.I.

Y Y Y

BIRMINGHAM ART SOCIETIES.—At the inaugural meeting of the Birmingham Ruskin Society, the president, Dean Farrar, delivered a highly eloquent address on "Ruskin as a Religious Teacher," in which he pointed out that the great mission of the author of "Modern Painters" was to show us the revelation of God through Nature. Mr. A. E. Bayliss gave an interesting address on "Roman Antiquities" to the Midland Arts Club, which was illustrated by an admirable series of photographs taken by himself.

WORCESTER.

THE CORPORATION ART GALLERY.—The Third Annual Exhibition, now on view, is a collection of works of much merit, admirably displayed, for which the committee are greatly indebted to Mr. Frank Bramley, A.R.A., who supervised the hanging arrangements. Since last year additional wall-space has been added, the exhibits numbering 293 works this season.

In recognition of the munificence of the late Mr. Lea to the Victoria Institute, the committee have named the central art gallery the "Charles Wheeley Lea" Gallery, and here are to be found many works which graced the Royal Academy walls of this or previous years. Of these, Mrs. T. C. Gotch's refined child-picture, "The Heir to all the Ages," deservedly occupies the chief position. Mr. Alfred East is represented by his poetic landscape, "The Misty Mere." Mr. David Murray contributes another good landscape, "Hallowed Ground." Mr. Frank W. W. Topham charms the public with his pathetic "Rescued from the Plague, 1665," and Mr. Melton Fisher sends a delicate colour-scheme, "Sympathy." "The Dreamer," by Miss Cecilia Beaux, is noticeable for the admirable rendering of the values. Mr. Arthur Hacker has an excellent portrait of Mr. Tomkinson, of Kidderminster, and Mr. Walter Urwick a nice figure subject. There are fine seascapes by Mr. Wyllie, Mr. E. G. Fuller and Mr. Julius Olsson, and landscape is worthily represented by Mr. Fred Milner, Mr. Yeend King, Mr. Edward Waite, Miss Elias, Miss Fanner, Mr. A. S. Hartrick and Mr. Trythall Rowe. Of the cabinet works, Mr. J. M. Swan's "Jaguar and Macaw," Mr. George Clausen's "Hoeing," Mr. Arthur Wardle's "On the Hills," Mr. Frank Bramley's "Ombersley Landscapes," Mrs. Arnesby Brown's "May Morning," Mr. D. Farquharson's "In Strathmore," and Mr. Walter Langley's "Quiet Corner" are works of high merit and command attention, as do "The Gipsy Dance" by Mr. A. S. Haynes, a capital nude by Mr. P. Thornhill, and figure subjects by Mr. P. R. Craft, Mr. Margetson, Miss Vera Christie, Mr. Savage Cooper, Mr. Wehrschmidt and Miss E. J. Binns. In the west gallery, Mr. Frank Bramley's masterly portrait of "Miss Graham," and Mr. H. H. La Thangue's low-toned but powerful picture, "In a Cottage, Nightfall" and "The Result of High Living," by Fred. Hall, single themselves out as of chief interest. Mr. Gilbert Foster contributes a landscape lullaby, "Whispering Eve," and Mr. Arthur Meade's "Peaceful Vale" pairs with it excellently. Mr. Sheridan Knowles is represented by "Glasgenon," Mr. John H. Bacon by "Enid and her Mother," and Mr. J. W. Whiteley has an uncommonly good prehistoric seascape. Mr. Walter Osborne's are two bits of fine colour, as are Mr. Mark Senior's "Firelight," Mr. George Clausen's "Cinderella," and Mr. Harrington Mann's "Girl's Head." Of the smaller works, Mr. Alfred Parsons, Mr. Tindall, Mr. W. Dickson, Mr. Anderson Hague, and Mr. Friendenson are well represented in landscape, and Miss Jessica Hayllar, Mr. G. D. Curtis, Mr. J. W. Brooke, and Mr. Logsdail are best of the small subject pictures.

In the East Gallery Mrs. Arnesby Brown's beautiful pastoral "Herald of Night," Mr. Noble Barlow's subtly-rendered moonlight "One Summer's Night," and "Pixie-led" by Mr. Hall, hold centres and well deserve their places. Other works calling for attention are Mr. Bates' landscape, Mr. Jas. Hayllar's "Lady Sybil's Fair Offering," Mr. J. P. Beadle's "Blues Forming Up," Mr. Rossi's "Convent Pool," and Mr. Herbert Schmaltz's "Damascus."

The vestibule contains some of the best works of these. Mr. Sigismund Goetze's "Divine Server," Mr. Harold Waite's charming "Old Mill Garden," Mr. Stuart Richardson's breezy "Katwijk Dunes," Mr Chas. E. Stewart's "Gipsy Ponies," and Mr. W. Palin's cleverly composed "Reflections," are most noteworthy. "Cinderella," by Mr. Loudan, and "Anthea" by Mr. Blake Wirgman are good flesh painting. Mr. H. W. Adams' "Malvern Chace," Miss Saltmer's "A Sunny Homestead" (purchased for the Art Ballot), Mr. Walter Boodle's landscapes, together with Mr. Ralph Peacock's and Mr. Chas. Vigor's figure subjects are easily picked out of much work that is fully of average merit.

The water-colours are numerous and good. Mr. Napier Henry makes two contributions, "Ancient Geography" and "The Coming Storm." Mr. H. Swanwick's "Gipsies" is the best of his there. Mr. Dolman has a well-drawn and humorous "Dogma." Mr. John Parker a good "Potato Harvest," and Mr. Colin Phillip a fine sweep of moor and hills—"Cairngorm Mountains." "Iduna and the Eagle," by Miss I. Pyke-Nott, shows true feeling for colour, Mr. Wilmot-Pilsbury has two delicate drawings, Mr. Aldridge some nice seascapes, and Mr. Reginald Smith an exceptionally good study of "The Rainbow on the Poising Wave." Mr. G. Hawley's "The Pool, London Bridge," Mr. Caffieri's "A Prayer for His Safe Return," Miss Butler's "Summer Flowers," Mr. J. H. Dearle's "Port of Maldon," Mr. Newton Bennett's "Cherwell at Oxford" are good drawings. Mr. Taylor's pastel "Hide and Seek," Mr. Gideon Fidler's dainty little works, Mr. Weatherhead's "When the Lifeboat's Out," and Mr. Alfred Powell's "Falls of the Tummel" are of more than passing interest as are several of a nicely-filled case of miniatures, some of these being of high merit. Miss Anna Richards, Mr. Herbert Turrall, Miss Harriett Harman, Miss Gertrude Orchard, Miss E. Nora Jones, Miss K. W. Collyer, Miss J. Mary Scott, Mr. A. Sherwill being perhaps the best. "A Sea Nymph" by Miss Honora Rigby and a bust by Mr. E. Baynes Wetherall are good plaster work.

Aberdeen.

The Artists' Society Exhibition.—This Society is now holding its Ninth Exhibition in the Aberdeen Art Gallery, and is heartily to be congratulated on the admirable collection of works which the Council have brought together. These number between six and seven hundred pictures. The list of names of prominent painters is a striking one. Mr. Arthur Hacker sends his beautiful "Christ and the Magdalen"; Mr. E. A. Waterlow, "A Moorland Road"; Mr. MacWhirter, "Autumn in the Highlands"; Mr. George H. Boughton, "The Gardener's Daughter"; Mr. J. J. Shannon, "In the Spring Time" and "Babes in the Wood"; Mr. Alfred Parsons, "A Mid-May Morning" and "The Star that bids the Shepherd fold"; Mr. Stanhope Forbes, "Christmas Eve"; and Mr. La Thangue, "A Sussex Cider Press." The Scotch side is, naturally and fitly, very strong. Mr. John P. Fraser sending "The Meadow and the Mill Pool," "Willows and Water," and another; Mr. J. Campbell Noble, "Aberlady Bay," and three more; Mr. James G. Laing, "King's College" and "After their Day of Toil"; Mr. G. R. Gowans sends several pictures, among them "Evening," "Ploughing," "In September." Among the pictures sent by Mr. J. Coutts Michie are "The Closing Day" and portraits of "Miss Muriel Wallace," "Mrs. Harvey Wallis," and "Sir George Bruce"; Mr. Robert Brough sends three portraits, "John Fleming, Esq.," "Kathleen, daughter of J. Theodore Crombie, Esq.," and "Mrs. Nicol"; Mr. A. D. Reid sends a portrait and two landscapes; Miss Dove Wilson, "Friends"; Dr. Williamson, "The Ferry, Montreuil-sur-Mer" and "Old Boat House, Balholm." The list of permanent pictures in this Gallery, though small, contains the nucleus of what should grow in the future into a fine collection. Already it boasts good examples of the work of W. Bell Scott, John Philip, Sir George Reid, David Murray, James Guthrie, James Wells, A. Legros, Leslie, Wm. Dyce, Lely, and others.

Part of the
Howard Gallery,
Sheffield.

Sheffield.

It is not too much to say that the Sheffield Society of Artists owes a new lease of life to the enterprise of Mr. Alwyn H. Holland, a young architect of resource and invention. The recent widening of Fargate rendered possible the building of a new picture gallery in the most central portion of the town, and this was opened last April under the title of the Howard Gallery. Here, then, after years of obscurity in the dust and gloom of the Cutlers' Hall, Sheffield artists are at last enabled to exhibit their pictures amid modern and suitable surroundings. There are two galleries—well lit, conveniently arranged, and decorated in harmonious tones of deep crimson, reds, and old gold—and to the one devoted to oil paintings we will first turn our attention. A well-painted Alfred Parsons, a dignified and noble "Evening, after Rain," by Louis Grier, one or two good examples of the strange and beautiful opalescent colour of Moffat Lindner, an excellent Leslie Thompson, a verdant Arthur Meade, and a vigorous portrait by da Costa, are among the "invited" pictures; but the strength and life of the gallery is the work by members. It is by the art of the *bourgeoisie* itself that fresh and healthy painting is developed, and although the struggle between tradition and liberty is always keen, and often unsuccessful, the work of the rank and file of the society is not without hopeful augury. The effort to be less a David Cox and more a plain Sheffield artist is still painful to some; the too direct influence of one school and another must be counteracted; the spectacles of others must be broken before the future is a certainty. The painter of such a picture as "The Derwent, below Cromford," will then learn that the excuse that such pictures sell is an unworthy apology—especially in face of the same painter's much more artistic "On the Hillside, Capel Curig." True, the time of the harvest is not yet, for the public has much to learn. That susceptibility for the beauty of art, as such, and entirely apart from "the literary quality," which has generally been, and always will be, the fundamental impulse of a society in which art flourishes, is so far the creed of but the few. The opening of the Howard Gallery and the exhibition of representative examples of the art of Whistler, Matthew Maris, Corot, Mauve, Clausen, Monticelli—extremists if you will, but men of serious ambition—however, mark an epoch in the art life of Sheffield. The president of the society, Mr. Austin Winterbottom, moreover, is in his work setting an example of direct communion with Nature and sincerity of purpose which must one day bear fruit. His "Silvery Summer" is a broad English pastoral with the wave-like hay and the elusive silver light plainly painted and peacefully true. Below it hangs a direct and vigorous portrait group by John Mastin. It possesses many of the qualities and nearly all the faults of the literal, hard Antwerp touch, grafted upon the brutal directness of the Bushey method. It is strong painting, but so unfortunate in its colour scheme that the children become toothless—a detail, but no less a characteristic defect. To the same painter's portrait of a pink lady, salmony alike in the flesh tones and in the dress, and of himself, belong the same characteristics. Not even Lavery would have left the hands in No. 70 so indefinite, and the general effect produced by No. 84 is only a little more satisfactory; it is an assertive work—vigorous, incisive, dexterous, but yet lacking

that noble repose which is never absent from a great portrait. In spite of its technical inferiority, the portrait by Jas. Moore is a better work of art; it is solid and round, subdued in tone, and, if a little green in places, none the less a picture that we could the more easily live with. The same painter's "Like unto Flowers that Fade" is ambitious and by no means final.

The well-chosen and lovingly painted foreground of "Wickersley Common," by Trythall Rowe, deserves the attention which the thoughtful will pay to "Moving the Flock," by William Boden; the slightly overdrawn but generally satisfactory "Ford and Bridge," by Ernest Moore; the pleasant and simple "Tal-y-llyn," by J. T. Cook; the direct "Portrait of Sir George Irwin," by J. W. Brooke; and the poetic "Sheaf-binders," by Austin Winterbottom. The small portraits by Miss Jean Mitchell are always pleasant, and Miss Beatrice Adams' "Still Life" are good, solid exercises. The low-toned genre picture, "Dejected," by Ernest Moore; the strongly-coloured but powerfully-drawn "Sunset Gleam," by J. Winterbottom; the seriously-attempted "Night's Approach," by A. E. Perrin; the good, solid, suggestively-modelled "Moulin Huet Bay," by W. Keeling; and the "Rough Sketching Weather," by A. Winterbottom, with its scudding, opalescent, wind-driven clouds, must not be neglected. Encouragement may justly be given to Miss Rosa Bebbe, and to William Boden. "Miss Margory Moorwood," by Jos. H. Bentley, is a little monotonous in colour, and the low tones of the flesh would have been helped with a dividing note of fresh colour between the delicate carnations of the face and the red of the coat. "My Dear Lady Disdain" is a large portrait, a little too modern to be enduring, but subtly painted and well and firmly modelled. "A Well-known Model," by J. T. Cook, exhibits good technique and pleasant colour in a subject which is somewhat overframed.

So many of the water colours are all but merely obvious, that we are tempted to say that the only works of distinction in this room are Nos. 195, 182, 268, and especially No. 159. We know of nothing in the room, except the Aumonier and the Jex-Blake, which is nearly perfect. The "Early Morning," by Miss E. Jex-Blake, is complete without an effort. It is pleasant to the eye, simple in treatment, and true in tone. If nothing else, the beautiful quality of the sky and the firmness of the right-hand foreground render the "Old Chalk Pit" a picture full of knowledge and beauty, and the presence of so pleasant a *tour de force* cannot but be of great advantage to all local painters. Mr. R. B. Nisbet's powerful but hot "Sundown," W. Frank Saltfleet's large study of tree trunks in late "November Mist," the notable "Ready for the Scythe," by Fred Martin; the pearly "Grey Day," by Austin Winterbottom; Herbert J. Bateman's somewhat obvious but honestly painted 'Essex Barn," Charles J. Adams' strong and true "Summer Morning," the breezy "Downs above Ventnor," by Charles Western, and the slight but broad and vigorous "A Quiet Road," and the excellent and truthful "Grey Day," by Alwyn Holland, are the pictures which help us to remember the gallery with some gratitude. The colour of our forefathers is the colour of "The Moor at Rannock," and the sentiment of the horsehair sofa period the sentiment of more than one canvas. The average, however, is higher this year than upon some recent occasions, and with the assistance of the new gallery art in Sheffield need not long lag behind the best.

Oxford.

The Oxford Art Society has just opened its annual exhibition of pictures in the Town Hall Picture Gallery. This makes the eighth exhibition which has now been held by this Society, and is the largest, and beyond all question the best in quality of the work shown. The list of exhibitors is strong in the names of well-known painters. Of the Academicians represented, Professor Herkomer sends a painting in enamel, subject "Day" (No. 261); Sir Edward Poynter, "After Rain" (No. 258), and "Glycera" (No. 262); and Mr. Orchardson a portrait, subject "Mrs. Orchardson and Child" (No. 71). Mr. Alfred Drury sends a replica of his bust "Grisella" (No. 266), which was bought for the Chantrey Bequest; Mr. Matthew Hall, "Afternoon in Winter" (No. 259), "Penzance, Early Morning" (No. 144); while Mr. Carleton Grant, Mr. J. Fulleylove, Mr. E. Gouldsmith, and Mr. Albert Goodwin all send characteristic work. Oxford and its surroundings is appropriately the subject of many pictures, and often under easily-recognised Oxford names. Mr. W. S. S. Tyrwhitt (Hon. Secretary to the Society) sends, besides others, "Oxford from an Upper Window" (No. 134); Dr. Bright, "University Museum" (No. 25); Mr. Matthison, "Turl Street, Oxford" (No. 111); Mr. Drummond, "St. Giles, Oxford" (No. 121), and others; Miss Constance Brain, "Compassion of the Black Prince, Christ Church Cathedral" (No. 217). In an exhibition which is on the whole of great merit, we may perhaps mention the names of Dr. Boyd, Mr. J. W. King, Mr. G. P. Churcher, Mr. S. M. L. Dockray, Mr. M. Bevers, Mr. J. Hayllar, Mr. H. Goodwin, Mr. E. Moseley, Mr. A. Maclean, Mr. W. S. Stevens, Mr. Blount Smith, Mr. J. Andrews, Mr. M. S. Grose, Mr. F. Armstrong, and Miss Stubbs as those of exhibitors whose work deserves attention. It should be a real encouragement to those who have worked so hard and enthusiastically in the interests of art in Oxford to find their efforts met so signally with success.

Winchester.

Winchester Art Society.—The annual exhibition of this society, open in Wolvesey Palace from October 20th till November 17th, was an admirable example of what can be done in a small provincial city to stimulate local artistic talent, and to present to the inhabitants examples of the work of leading artists of the day. To the energy of the Hon. Secretary, Miss Annie Fuller, and to the President of the Committee, Mrs. Percy Gye, daughter of the distinguished painter Mr. Jas. Sant, the society, no doubt, owed its good fortune in securing the loan of pictures by the R.A.'s Sir W. B. Richmond, Briton Riviere, A. C. Gow, and J. Sant, and also by Whistler, Sir G. Wyke Bayliss, Frank Calderon, Miss Kemp-Welch, and others; of etchings by Sir F. Seymour Haden, and a drawing by Watts. The Earl of Northbrook's prize, given for the best picture illustration of selected lines by Keble, was awarded to Miss Godwin of Bristol; a second prize was kindly given to Miss Christian (Alresford). Other artists, amateur and professional, who exhibited, were Lady Emma Crichton, Misses Margaret Benson, D. Gore Browne, M. and A. R. Bramston, A. C. Leroy, Alice Fowler, Countess of Tankerville, Percy Macquoid, R.I., Joseph Clark, G. H. Kitchin, V. T. Garland, W. C. Coles, Master of Winchester School of Art, the Mayor of Winchester, A. Bowker, and others. The exhibition was opened by the Countess of Selborne, and the chair at the meeting was taken by Lord Northbrook, who gave an address.

N.B.—It will be noticed that the Art of several of the most important towns in England, Scotland, and Ireland, is unrepresented in the above reports. The Editor will be glad to be put into communication with critics from the large centres willing to act as Correspondents for The Artist.

A Family Group.

A Photograph by Mrs. Coomber.

AIDS TO PHOTOGRAPHERS.

We are indebted to the Secretary of the Denver (Colorado) Camera Club for drawing our attention to an obvious error in the September article. By a printer's error the word "sulphide" read "sulphate" of soda. We shall thank our readers to correct the formula for developer accordingly.

We are also favoured by Miss L. Schreiber and Mr. W. Fred, of Meran, with a pigment print which is charming in its softness, but unfortunately would lose too much in reproducing to give an idea of what beautiful effects can be obtained by the carbon process ; it is our full intention of dealing at length, in a future number, with carbon printing. During the damp weather carbon and platinotype printing operations are seriously interfered with, and can never be prosecuted with any certainty of success owing to the sensibility of the tissue and platinotype papers to damp. We must also caution our readers to be careful with films during the winter. A great many films have been sent in plainly showing that the cameras have been in damp places, and so caused the films to be more or less damaged.

A study by Major Trevelyan has also a charm of its own, and the centenarian, whose presentment we give, is typical of the peasantry of Galway, though it is rare to find one so hale and hearty considering the years that have passed over his furrowed face.

Portraiture is one of the most difficult branches of the photographic art, yet it is one of the first attempted by the average amateur, and it is owing to this fact that so many people when looking over the photographs and coming across the picture of a friend, speak of it in an apologetic way by saying : "You know, it was only taken by an amateur." As we have remarked in another place, the best portrait photographers *are* amateurs, and decline to be called anything approaching professional. We give this month a family group by Mrs. Coomber, which is very happily posed, and serves to show that under disadvantageous

conditions really pretty pictures and correct likenesses can be secured with a little brain and pains. In taking a portrait the great point to be thought of is the lighting of the face and figure, also the bearing in mind that a rapid rectilinear lens is apt to exaggerate shadows, to accentuate faults and to distort the near distance, therefore it is wise for the amateur to so arrange the sitter that all parts of the body will be at nearly equal distances from the lens. It may also be suggested that care should be taken that the surroundings of the sitter shall be at some little distance and if possible slightly out of focus. A print has been sent to us of a portrait taken in a conservatory; the sitter happened to be in front of a huge palm with the result that it appeared as if the plant was growing out of his head. Many similar cases could be cited, and doubtless our readers have seen many examples for themselves.

Now that the dark weather is coming on, many of our friends will be trying to make Lantern slides, and we should recommend them to always use a slow plate, say of the Paget make, and to follow the instructions which are given with each packet. It may be said that the best results are obtained if the negative is covered (when in the printing frame) with a piece of ground glass. When the exposure is made, the frame should be moved backwards and forwards at a distance of four or five feet from the light which is being used for the exposure. This, of course, refers to what is known as contact printing of lantern slides. The proper size of a lantern plate is $3\frac{1}{4}$ by $3\frac{1}{4}$, and when the negative is larger than this, contact printing is impossible; then the following method should be adopted—place the negative against the window-pane, set up the camera in the room facing it, focus the negative until you get the required size on the focussing screen, then insert in the dark slide of the camera a lantern plate, expose for four or five seconds, and develop in the usual way.

Of course, the exposure depends greatly upon the density of the negative, the lens used, and whether the light is good or not. After making a trial, the amateur will be probably correct if the exposure is doubled, supposing the first attempt was not exposed sufficiently, or by reducing the time by half should the time first given prove too much. Great care should be taken that the light passing through the negative is evenly diffused. To get the correct size on the focussing screen, the ground glass should be marked with pencil the exact size of the plate required.

Printing by artificial light is also very useful when the sun is conspicuous by its absence during the winter months. Morgan and Kidd's, Wellington and Ward's, and Elliot's Bromide papers, also the new Velox paper, are all good and useful for obtaining prints by artificial light. With all these papers full instructions are given as to their use, and it is only necessary to add a word of caution to the hasty worker, that insufficient washing means a rapid fading of the prints, and that in all these papers care should be taken that development must not be forced, and that clean hypo. is absolutely necessary. Also, under no circumstances, should anything be added to the fixing bath. It may be added that when purchasing, the amateur should insist on buying only paper that is fresh, and the date of manufacture is given on each packet that is bought.

As we write this, Messrs. Paget tell us that they hope shortly to introduce a new paper designed for amateurs, which it is hoped will obviate the necessity of consigning to the waste-paper basket anything like the percentage of spoiled prints which now find their way to that useful receptacle.

JOHN LE COUTEUR.

A Galway Peasant. Aged 100. A Photograph by Major Trevelyan.

ANSWERS TO CORRESPONDENTS.

A. P. M.—The reason why the numbers have appeared on your film is that you have had the spool in your camera too long, and also that the camera has been in a damp place.

M. B.—The peculiar markings on the negatives you have sent have been caused by the developer, and

water used being too warm, which has caused the emulsion to swell.

M. A. B.—The black spots (which print white) are accounted for by your using a developer not properly dissolved, and, apparently, you have not kept the developer in motion, and have allowed some crystals to rest on the film. During the cold weather, you should see that the developing solutions are kept in a warm place.

COL. G.—The cause of your obtaining a moonlight effect has been that you have held the camera with the lens towards the sun.

LORD M.—The cause of the round mark on your Binocular negatives is that the number of the plate next to those you sent us has been impressed on the sensitive film. The disc containing the number on the sheath will always appear if the plates are left for any length of time in the camera.

COUNTESS M.—The reason of "the black moon" appearing on your negative has been caused by your drawing the plates beneath the finder lens to see the number of the sheath when the shutter has been set for an exposure. Always see that both lenses are closed before drawing the changing rod.

In our next number we shall give a few charming animal studies by Her Grace the Duchess of Bedford, who is undoubtedly the best amateur animal photographer of the present day.

Y Y Y

** We regret that owing to the great pressure on our space we are obliged to hold over part of this article, with photographs by the Earl of Leven, and another by Major Trevelyan, until our next issue.*—ED.

Photograph Competition.—1st Prize (One Guinea).
"Fram" (Miss D. M. Hamilton Skene House Aberdeen, N.B.)

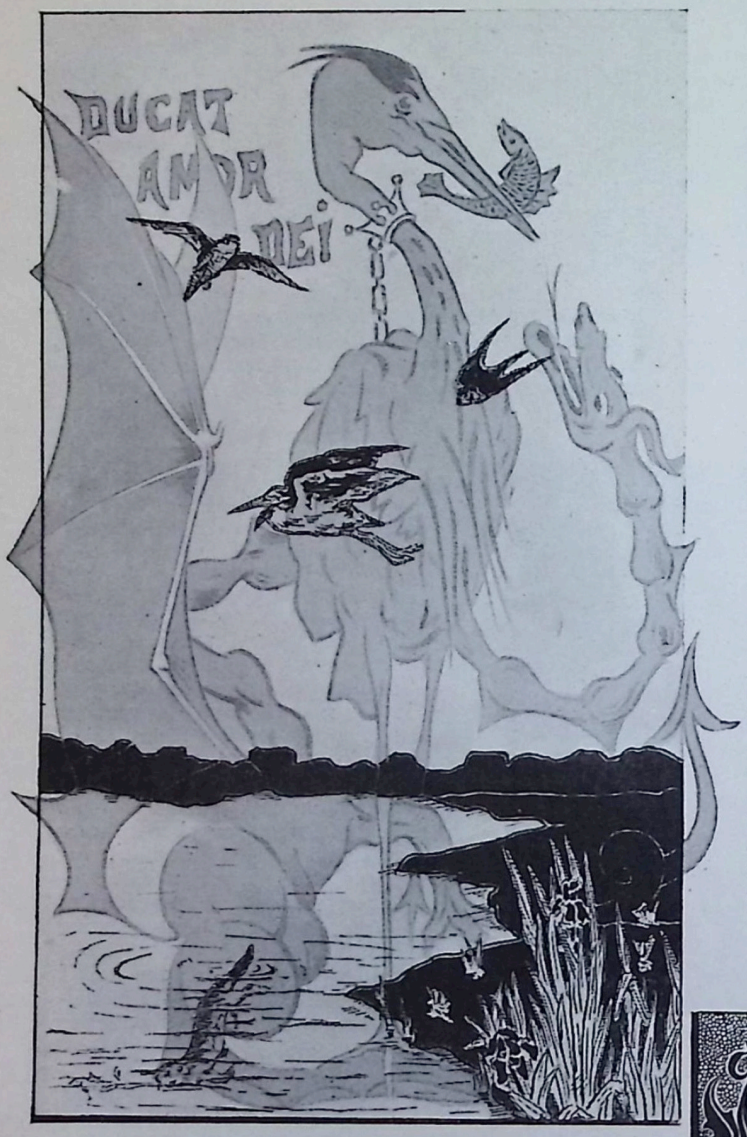
QUERIES AND REPLIES.

[63.] Can you let me know if there are places in Florence where two ladies could learn painting and singing? Also what price a comfortable lodging in that city would cost per year or per month? At about what would the teacher's fee come to per month? Are there any houses where they take in lady students only? "Glad Subscriber."

[There are numerous places in Florence where instruction can be had, though we believe that few exist of good standing in which both subjects are taught. We think that the best way would be to obtain board and lodging (which is not dear) at one of the English *en pension* establishments, and then enquire on the spot as to the best places for instruction. If you are well advanced in your painting studies, it would not be difficult to get into one of the recognised public art institutions. We do not like to undertake the responsibility of recommending a home for ladies in a foreign country. It would be safer to have the recommendation of personal friends in such a matter. The cost of teaching is cheaper than in London. If you do not know friends with experience of Florence, perhaps some reader of THE ARTIST will give some information.]

[64.] Can you tell me how I can continue the study of modelling without the inconvenience

Photograph Competition.—2nd Prize (Half-Guinea).
"Excelsior" (Mrs. Shuttleworth Rendall, 10, Apsley Road, Clifton.)



Book-plate Competition.—1st Prize (Two Guineas).
"Essam," (J. Massè, 19, Rue Duguesclin, Lyon, Rhône.)

and untidiness arising from the use of clay? Having no studio, I am obliged to do my work at home in a room opening into a conservatory, where I have tried to keep my work damp when not in use, but find it very worrying to prevent the clay from cracking, and to avoid making a mess in the room. "Matilda B."

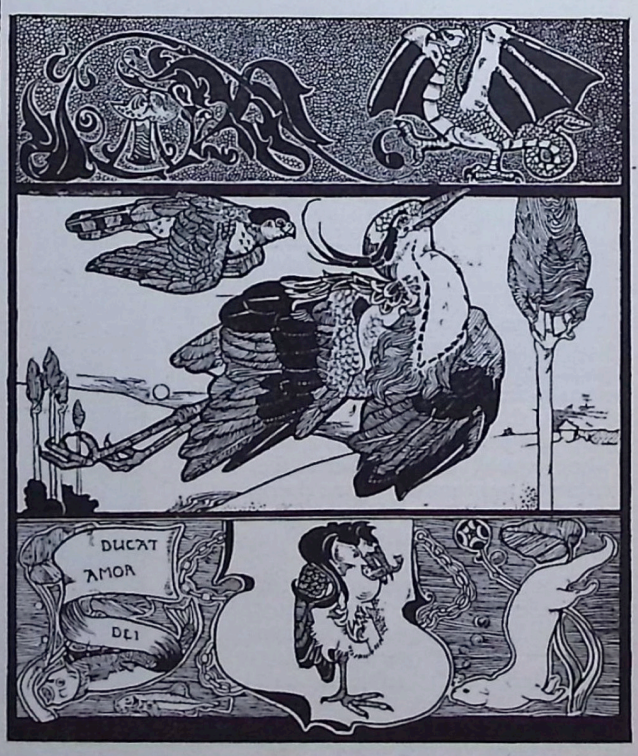
[There is a substance called "Plasticine," which is perhaps the best of the various preparations for modelling that do not need the use of damp cloths to preserve the work in order. It is said by sculptors to be an extremely good substitute for clay, being very plastic and at the same time firm. It is not liable to get hard in cold weather, as some modelling pastes are, and it is suitable for work having elaborate detail. It is prepared by Mr. Harbutt, of Bath, but may be had at some of the colour shops.]

[65.] We have some old Italian pictures on panels which have suffered from a small boring insect or wood-worm, and its borings can at times be distinctly heard. Will any of the readers of THE ARTIST be so good as to give the name of a safe acid or other stuff, to pour into the holes and destroy the invader without hurting the pictures? J.M.H.

[It would be a very risky thing to use any acid, which will destroy wood-worms, upon your pictures, so much depends upon how far their excavations have penetrated into the wood. In such a case as this you would do well to have the pictures examined by an expert picture-restorer of repute. We think it is very likely that your pictures will have to be removed from the old panels and placed upon new ones. If you like we will send some one to see the pictures, who would tell you whether this should be done or not.]

[66.] I have a vase of old Sèvres manufacture, 12½ inches high. It is decorated with gold wreaths of leaves, white and gold bands on a field of turquoise blue, and panels containing flowers, animals and children painted minutely and in lovely colours. Can you, or any of your readers, give me an idea of its value? It has only just come into my possession by a bequest. P.C.O.

[Very high prices have been fetched by old Sèvres vases of good type and in good condition. One about 16 inches high was sold in 1882 for £556. 10s. A plate with turquoise and gold border fetched £55. 10s. in 1883. Other pieces in later sales have commanded high prices. But much depends upon the piece itself, whether the forms and ground colours are good or otherwise, and upon the degree of excellence in the painting of details, etc., etc. An expert such as Mr. Litchfield, of Shaftesbury Avenue, would tell you more on seeing the piece. Of course, you know that there are many imitations of good Sèvres pottery.]



Book-plate Competition.—2nd Prize (One Guinea).
"Gemini" (Edward Detmold, 29, Fairhazel Gardens, Hampstead.)

[67.] Can you give me the name of a good practical book on Sketching from Nature, with illustrations? one that gives some hints on composition would be preferable. M.A.B.

[An excellent book on this subject is "Sketching from Nature, a Handbook for Students and Amateurs," by Tristram J. Ellis, published by Macmillan & Co. It has numerous illustrations, some being by the late H. Stacy Marks, R.A., and is practical in a high degree. It deals with both oil and water colours, and gives many useful hints from the practice of well-known artists as well as from the author's own experience.]

[68.] I should be much obliged if you could inform me whether a good art education can be had in America or not, also if there is any difference between the European system and that of the United States? J.McC.

[Undoubtedly in the larger cities of the States an excellent art education can be had. Our Transatlantic cousins, profiting by European experience and tuition, etc., have now some excellent institutions. There is no important difference in the system followed, except that in some cities a plan is adopted which appears to us to be admirable. It is this: At a certain season of each year one of the leading American artists attends for six weeks at the art school, giving instruction, advice, lectures, and criticism. This, as one of the pupils observed to us, brings a vivifying breath of fresh life into the curriculum and inspires the students and professors to fresh effort.]

REPLY TO H.J.R.—"L'art de peindre un portrait en miniature," by Karl Robert, fr. 1.50, publisher, H. Laurens, Paris, is a good technical treatise on the subject.

Querists are requested to write on one side of the paper only, and to give full name and address as well as initials.

CORRESPONDENCE.

THE SOCIETY OF ART MASTERS.

To the Editor of THE ARTIST.

SIR,—Seeing that your valuable magazine is the official organ of the Art Masters' Society, I hope your columns will be open to individual opinions of members. The publicity may elicit the views of other Art Masters on points of interest.

At the last annual meeting of the Society some points of the utmost importance were discussed, and, in my humble opinion, dealt with very inadequately.

As an instance, the studies of painting and drawing from the head life and the draped figure are not encouraged by the Science and Art Department. There was a brisk discussion on this question, but in the end it received feeble treatment.

Now, Sir, the Department was formed, and exists, for the encouragement of the study of decorative art. How is such study to be properly prosecuted without the inclusion of the subjects mentioned? Is decoration in Great Britain to be confined to nudities? Heaven forbid! What a crop of monstrosities in the way of Scriptural subjects we shall reap in our decorative works if the students are not taught the delineation of expression of the emotions, which can only be learnt through studying that crown of God's terrestrial work, the human head.

Government Departments are proverbially slow, but in our country they have a knack of "getting there" all the same. Their pace depends more upon external influences than anything else. Very probably the present attitude of the Department on this question is owing to the increasingly powerful influence of Royal Academicians, of whom, I observe, more than half of the National Competition examiners are composed. It is possible that they consider the Royal Academy is *the* place for such studies. Be this as it may, it is not by half-hearted resolutions that the Department can be induced to give ample encouragement to studies so indispensable as those I speak of; thereby avoiding the injustice which will be done to hundreds of students in all parts of the kingdom who have not the opportunity of studying at the Royal Academy of Arts.

The Society should awake from its languor and remember that it was only after repeated representations as to the need for encouragement of designs executed in the material of manufacture, that the Department admitted such designs in their scheme of instruction. It will be the same with the subjects I have mentioned, and I hold the opinion that the Society should press the Department to make special grants for these studies, as they are so expensive to teach in an adequate manner.

Their importance and indispensableness are obvious to art craftsmen, and a detailed statement of their usefulness would make them just as obvious to the Department.

All members of our Society should remember that they speak for the nation in these matters, and ought to be prepared to put some energy into their action for the sake of the true and thorough development of British Art. ART MASTER.

We shall be glad at all times to receive communications from members of the Society.—ED.

To the Editor of THE ARTIST.

DEAR SIR,—I do not know who is responsible for the interesting "Designer's Jottings" in your magazine, but I do not think his remarks anent S. K. are altogether justified by results.

Because one branch, to accept the statement of the "well-known and experienced carpet designer," has not yet met with much practical development, it is not fair to take this as a standard of what is being done in other directions. Unfortunately, it is the fashion amongst many artists to never lose an opportunity of running down the S. K. system, instead of giving generous recognition to individual schools, which, in many instances, work almost entirely on their own lines, though nominally controlled by the Department.

It is quite possible to obtain the necessary training of a professional designer through an S. K. School. It may interest your contributor to know that a good percentage of the works shown at the so-called "Student's Exhibition" are by professional designers, if the ability to earn a living by designing constitutes the definition. Many designers engaged at works and factories during the daytime, continue their studies in the schools at night, and in due course their results are seen in the National Competition.

I had the pleasure of taking a well-known American designer round the show this year, and he was loud in his praise and made several further visits. We had just previously seen, in a small town in Holland, a very dainty wall-paper, which from the refined treatment of daffodil flowers and leaves, we had attributed to Lewis F. Day; our astonishment was therefore rather great when we discovered the original design amongst the so-called students' works in the National Competition of 1898.

Yours faithfully,

A. HAROLD SMITH.

Leytonstone, Essex.

NOTES AND NEWS.

SOME DRAWINGS BY JOHN CONSTABLE.—Miss Isabel Constable, sister to the famous artist, presented some of her brother's originals to the British and South Kensington Museums, where they have remained, no more accessible to ordinary persons than such bequests usually are. To Mr. Augustin Rischgitz, of The Studios, Linden Gardens, belongs the credit of having brought them into fuller notice. The drawings are done in pencil, pen and ink, sepia, and Indian wash; and Mr. Rischgitz has reproduced them most faithfully, as permanent photographs printed in carbon. They are actually facsimiles, and very beautiful facsimiles too. The publication consists of forty-two drawings, mounted on India and fine-toned plate-marked mounts (19¼ by 14¾), and enclosed in a portfolio. The edition in this form is limited to 150 copies at five guineas, that is at the rate of 2s. 6d. for each photograph. By Mr. Rischgitz's kindness, we are able to show some of them (of course greatly reduced). It is not too much to say that the thanks of all art lovers are due to Mr. Rischgitz for having now made possible to all a fairly complete survey of the several phases of this artist's activity, during each period of his career. Many of these drawings are titled and dated by the artist himself.

MAIDSTONE SCHOOL OF ART.—The awards in the Local (Art) Competition have just been published. Prizes were given by Sir F. Seager-Hunt, the Mayor of Maidstone, and F. S. W. Cornwallis, Esq., M.P., etc. Miss Warren obtained the prize for painting from life, and Miss Goff for drawing from life. The prize for landscape was not awarded, there not being sufficient competition. The prize for still life was obtained by A. J. Madeley. The awards were made by Mr. H. P. Clifford, R.B.A. It is interesting to note that the Corporation of Maidstone are fully alive to the interests of the town; and that they have decided to raise the amount voted from the rates to aid the School of Science and Art, to four hundred pounds, for the ensuing year.

BURMESE ART IN LONDON.—It is not a little curious that, seeing the time that has elapsed since Lord Dufferin's *coup* in Burmah, so little should have been seen in this country of Burmese Art. Yet the things brought back by many of our friends after Mandalay told us something of its possibilities. Now and then we see some Burmese object of art in a chance shop, but till quite lately nothing had been brought together in at all a comprehensive way. This has now been put right. A Burmese depôt has been opened in Bond Street (at number 95), under the name of Menon. Artists ought to go and look at these things before they are snapped up, for they include much that would be a great gain to many a studio in the way of "properties." The silver work is charming and quaint—splendid bowls and other things massively wrought and chased in deep relief—embroideries in broad Eastern colouring—ivory native figures—"chipped turquoise" ornaments of a lovely blue and many more. But perhaps the carved wood-work is more attractive than all. It would take a specialist to define exactly the differences between this and Indian carving, but even the most uninformed observation can recognise the fact that it is very distinct. Of course, the peacock of Burmah figures largely in these carving schemes. He is generally there and very brave with extended train. The elephant is another creature who finds a well-established place. He is the great gong-holder, and the gong that swings between his tusks always rings with a splendid musical tone, and is quaintly illuminated with gold figures. Possibly these are gods, but they appear to be jugglers, and they come very frequently into these decorations. Easels, chairs, tables, picture frames, screens, these are but a few of the things to be seen here in every form of splendidly carved teak, and on the apex of many sits Buddha, smiling his smile eternal and serene. King Theebaw's throne (that masterpiece of barbaric art) serves as the model for more than one mirror, or picture, or cabinet. The carvings in these are so deep and clear that the fingers may be passed behind some of them, yet the whole is from a single block of wood. But this is enough. If we know little of Burmah, we know something of studios, and our last word to artists is "Go and see."

OF the oil paintings now being exhibited by Mr. McKlean, there are two that stand out with some prominence. "Le Marché de Bagnères de Luchon" by M. Lhermitte is one, and is a pleasant and faithful transcription of the scene, with figures admirably put in. Mr. Frank Brangwyn's "A passing Storm, Venice" is the other, quite sable enough in tone, but of great decorative charm, well composed, and admirable in its contrast of light and shade. M. F. Roybet, M. Harlamoff, Mr. Peter Graham, Mr. Alfred Stevens, Madame Dieterle, Munkacsy, and Ter Meulen are, amongst many others, represented by works that will doubtless find numerous admirers.

NEW GERMAN CHAIRS.—At the opening of the Kaiser-Wilhelm Museum at Krefeld, a complete novelty was introduced, in the form of the chairs by Leistikow. The same northern style of material of which he is so fond in his paintings, is again to the fore in his chairs, which, with their huge carved head-pieces, seem exactly adapted for one of Ibsen's heroes. In our reproduction, the strong originality of form, and especially the excellence of the decorative portions, show up to decided advantage.

A WROUGHT-IRON SCREEN.—The wrought-iron screen with the laurel-leaf design, reproduced in this number, and now in the possession of the Imperial Art Museum in Berlin, belongs to the Italian school. That genius of delightful representation of natural form, which originated the frames of the doors of the Baptistry at Florence, shows itself again in this iron-work in spite of the narrow scope due to conventionality as well as space. Judging from the style of the vase, the screen belongs to the beginning of the seventeenth century. On close inspection, one finds that each branch is in spiral form, binding the bars in a manner technically correct, and that the majority of the blossoms serve at the same time to fasten the plates. The whole is painted throughout, as all older work generally was, the leaves being green and the blossoms white with red.

POSTER COMPETITION, SCARBOROUGH.—We take this opportunity of calling attention to the interesting competition, of which a full notice appears in another part of THE ARTIST. The Advertising Committee of Scarborough are offering prizes of £30, £20 and £10 for original designs in posters. They hold out the expectation of an exhibition in Scarborough or elsewhere of all the designs sent in.

SOUTH KENSINGTON SKETCHING CLUB.—The Annual Exhibition of Sketches by members of this Club, recently held in the Western Galleries of South Kensington Museum, contained work of much power in many directions. The strongest element was landscape, in which originality of treatment and power of execution were conspicuous in the best pieces. There were many contributions by Mr. S. Carter, a young painter, of whom we may reasonably expect to hear more. When he has arrived at a true estimate of the cold tones in his paintings, which were slightly overweighted with blue, the balance of colour will make work from his hand remarkable and precious. This comment does not apply to the strongly painted village street with figures, under sunlight; where the cold shadows, added by contrast distinct value to the brilliant effect of light. Mr. C. Rogers showed some tender passages of subdued evening light, amongst his promising sketches. Clever figure subjects were shown by Ernest Board and T. C. Bell. Stanley Babb contributed an admirable composition in sculpture, of a mother caressing her child. Other good works were shown by G. Duxbury, Arthur Maude, G. Marples, R. Dawson, H. Watson, H. Theaker, J. C. Wallis, Eleanor Mercer, Elise D'Elboux, Ethel Morgan, R. Andrews, and L. Noble. The prizes were awarded by Mr. S. J. Solomon, A.R.A., and Mr. Sparkes, late Principal of the Royal College of Art.

MANCHESTER—THE WHITWORTH INSTITUTE EXHIBITION.—Under the presidency of Sir William Agnew, Bart., a Special Loan Exhibition of Paintings and Drawings was opened on November 21st. We regret that the exigencies of going to press do not permit us to give a critical report of this Exhibition as we hope to be able to do later. A glance at the catalogue is sufficient to show the very great importance of the collection which has been brought together. There is scarcely a name—with a few exceptions—no really great name of this century unrepresented there.

THE DORÉ GALLERY.—Time and travel have dealt kindly with the famous Doré pictures, which, after an interval of eight years, have now returned to their well-known Bond Street home. Not the slightest trace of injury can be discovered in these popular pictures, although the number of times that they have been taken out of their frames, removed from their stretchers, and rolled up on large cylinders must be legion. They seem, moreover, to have acquired a ripeness and mellowness, which—if the comparison be not too fanciful—a similar period of travel might be expected to give to an intelligent mind; and from all we hear, the present generation is as eager to see and discuss them as were its predecessors of more than twenty years ago, when these pictures were first exhibited.

GLASGOW SCHOOL OF ART.—The Governors of the Glasgow School of Art have issued their prospectus for the Session 1898-99. This School is, under the guidance of the headmaster, Mr. Francis H. Newberry, one of the most successful in the kingdom. This is as it should be, since Glasgow is the London of Scotland. What strikes one most in reading through this prospectus, is the extreme lowness of the fees charged. When one sees the immense ground the instruction covers, and remembers what a list of distinguished names is traceable to the Glasgow School of Art, one may indeed wonder at a system which has thus put within reach of almost the humblest purse such far-reaching possibilities. Besides numerous money and book prizes, twelve free studentships are offered this session to students of the evening classes.

FOR THE PROTECTION OF OLD FLORENCE.—We are delighted beyond measure to learn that a society has been formed w th the object named above. When a syndicate is actually proposing to pull down the Ponte Vecchio and some of the old palaces and other ancient buildings of the greatest interest and beauty, it is about time something was done to arrest such monstrous vandalism. Cambridge, we are glad to see, is taking a strong lead in this good work. Members of that University (and, we presume, others) who would wish to sign the document of protest should communicate with Rev. St. J. Parry, Trinity College, Cambridge.

WE HAVE RECEIVED A LITTLE PAMPHLET defining the aims and the work of the Photographic Association, 16, Brook Street, Hanover Square. This association is the outcome of the increasing interest taken in photography by amateurs everywhere. Subscribers pay two guineas a year, and for this have the use of dark-rooms, expert advice, free development of negatives, and many other advantages. One great feature of this association is the attention it gives to Radiography (Röntgen's), and Wireless Telegraphy, two of the most marvellous achievements of recent applied science.

THE TRAINING CLASSES held by the Home Arts and Industries Association, for voluntary teachers and others, at the Royal Albert Hall, have now opened for the autumn session. Bookbinding and leather embossing, carpentry and carving, inlay and marquetry, metal repoussé and basket-making, etc., are taught. Particulars can be obtained from the secretary.

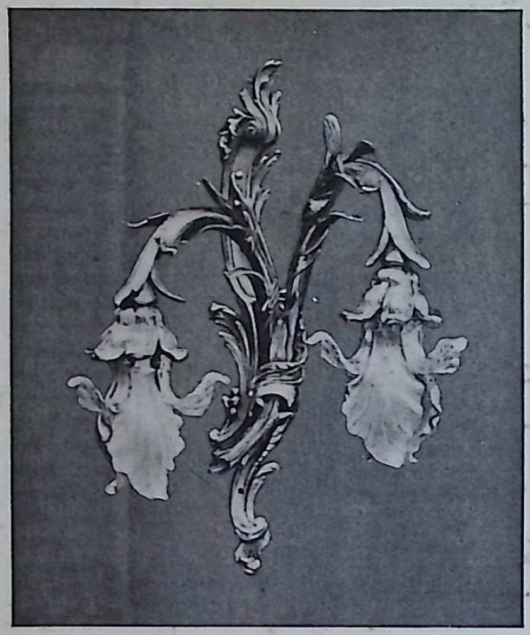
WE have received from Messrs. Raphael Tuck & Sons, of Coleman Street, E.C., a box of most charming Christmas cards. These "cards" are of many kinds. Some are landscapes and figure subjects, beautifully reproduced in photogravure; others are flowers, coloured and raised in relief; while others again are children's toy-books, full of coloured pictures. Messrs. Raphael Tuck certainly seem to have touched the high-water mark in this particular line of work.

OBITUARY.

ON November 3rd, at Hanley, in Staffordshire, died Rowland Morris, an artist in sculpture, whose name will always be associated with the renaissance of terra-cotta sculptural decoration in England. He modelled the fine terra-cotta panels of the months, for the façade of the Wedgwood Memorial Institute at Burslem. Photographs of these panels will be familiar to many of our readers. It is a sad reflection that the name of Rowland Morris has latterly been out of mind, and the fact that in recent years he had been employed as a modeller for articles of pottery, with the production of which usually the manufacturer's name is the only one associated, partly accounts for the obscurity in which the work of this clever artist has been enveloped.

A PRIZE FOR DESIGNS FOR BASKETS.

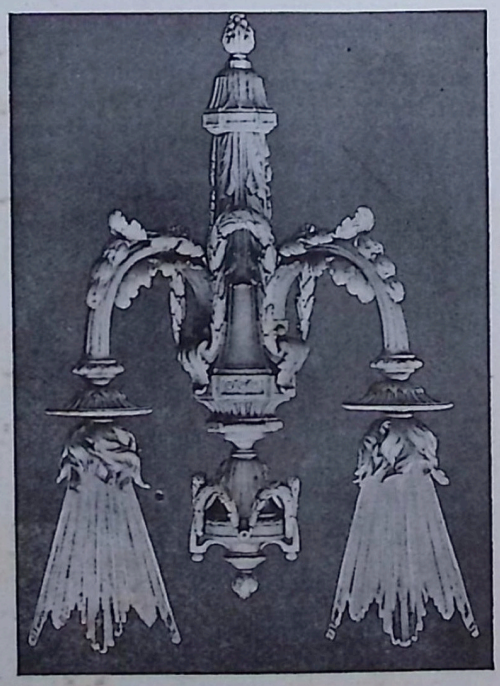
THE SCHOOL OF BASKET-MAKING, 1, Comeragh Road, West Kensington, W., offers a prize of twenty shillings for three designs for baskets. The designs may be sent direct to Miss Firth, at the above address.



Two-light Louis XV. Electric Brackets, with Crystal Iris Glasses.

SOME OLD FRENCH STYLES FOR ELECTRIC LIGHTS.

THOSE whose knowledge of the details that differentiate the style of Louis Quatorze from that of Louis Quinze, the Regency or Louis Seize, is growing at all rusty, may be strongly recommended to visit a certain home of art applied to lighting, which is open all the year round. Here the visitor will find exquisite specimens not only of the French styles—many of which, by-the-bye, are originals—but of the Italian and English styles. Many of the works here exhibited are faithful copies of the best English and continental candelabra, brackets, and lanterns, taken from the best periods of each nation. These reproductions can be used with electric light, gas, oil, or candle. Occasionally, as the nature of the light demands, slight modifications from the originals are made, but so carefully that never does the necessitated alteration fall short of complete harmony with the main idea. Of the Italian renaissance examples are exhibited which embrace the 15th and 16th centuries and extend to the middle of the 17th century. Here again, a few names of the artists represented—Ghiberti, Donatello, Sansovino, Cellini—will suffice to convey an idea of the high standard of the work done. Amongst well-known specimens of Italian work which are exhibited may be mentioned the large candelabrum, after Annibale Fontana, which is in the Certosa of Pavia, and the candelabrum, after Donatello, at Sant' Antonio, at Padua. Copies and designs of French work are shown of a range extending from the time of Francis I. until the First Empire, some of the finest examples being copies of originals at Fontainebleau and Versailles. There is also a library of old books of designs, and catalogues illustrating the *chef-d'œuvres* of most of the principal galleries and palaces of the continent, which is quite remarkable in its extent and interest. The craftsmen are thus enabled to copy, without any delay, almost any well-known continental work of plastic art. When alterations are unavoidable they are done so cleverly as to keep the whole of the *objet d'art* strictly pure in its principal style. Important works have also been successfully carried out here in such diversified styles as Moorish, Crim-Tartar, Chinese, and Indian. The royal clients of this establishment have been as numerous as the styles themselves. The firm to which we refer is Messrs. Perry & Co., of 17, Grafton Street, whose history dates back as far as the year 1756. The various records and memoranda preserved by this firm are of singular interest, containing as they do important details of chandeliers and other fittings supplied, during the last 140 years, to many of the most celebrated houses in Great Britain and Ireland, as well as to many of the chief city guilds. These designers have produced much good work in collaboration with many modern artists, and are always prepared to act in conjunction with any designer of repute whom their clients may select. One artist, on whose services the firm may always rely, was the creator of the magnificent silver shrine recently made for the church of Sant' Ambrogio at Milan. The lighting of pictures has been especially studied by the firm, and the variety and beauty of the shades are as remarkable as are the ingenuity and adaptability of the mechanism. Where two contiguous pictures require special illumination, double lights are made with shades at different angles. There is a feeling of incongruity about the association of electric light with most of our Victorian designs, which seems to make its use inappropriate for stately and venerable edifices or for rooms that are decorated in some pure style of the past; yet to visit Messrs. Perry's is to realise how successfully the wonderful light can be made to harmonise even with the most artistic surroundings.



Two-light Louis XVI. Electric Brackets, with Crystal Ray Glasses.

Supplement to THE ARTIST.

NOVEMBER, 1898.

In Memoriam,

GLEESON WHITE.

WITH PORTRAIT.

GLEESON WHITE.

8th March, 1851 — 19th October, 1898.

THE November ARTIST is ready but the hand of the publisher is suddenly stayed by a sad, unanswerable challenge to delay. Gleeson White is dead. A rare and beautiful character, a voice and impulse of the art activities of at least a decade past—it is because he was closely one with the childhood of THE ARTIST that we make this claim to speak of him now.

Born in 1851, at every disadvantage of circumstance, Gleeson White having once, through the kindly encouragement of a chance acquaintance, found his wings, won quickly for himself a position, which was less an influence than a law, in the younger art thought of the day. And this he did not because of any gigantic ability, but rather in virtue of a certain eclectic wisdom and sympathy which was his very remarkable gift.

This is not to say that he was not brilliant. He was. He was the author of more clever or happy remarks than any man in London; as when he said of a certain popular novelist, (who shall be nameless): "He always reminds me of a feminine Marie Corelli!" Yet so clear was Gleeson White of any self-insistance or self-conceit that nine-tenths of the *bons mots* which fell so lightly from his lips were filched by every *soi-disant* wit of the town with no admission of their parentage. He was gifted with an instinct almost startling in what would interest others, indeed he often shaped and defined for others interests of which they were scarcely conscious themselves. Himself possessed of a very graceful turn for poetry, he discovered "in the rough," and launched more than one strong minor Poet, who but for him had remained unknown; and more young painters and literateurs owe their recognition to Gleeson White than to any man, perhaps, of our days. To this remarkable power of seizing on clever work with an instinct that was always right, he joined the charm of winning friendships and of holding them; so that his house became a haunt of young enthusiasm in any line that was intellectually interesting or good.

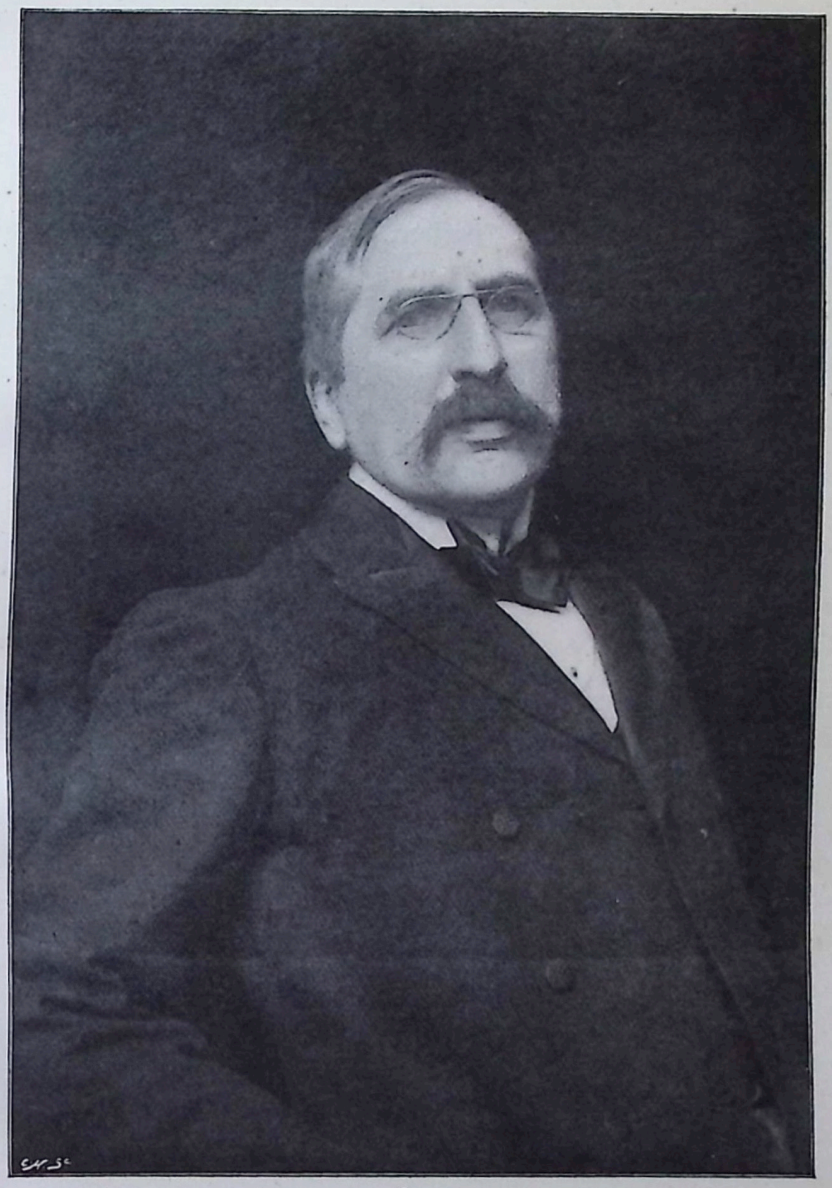
In nothing that he put his hand to was he superficial. He knew more of painting, poetry and music than most professors; more of printing than any save two or three living printers; more of designing than a whole school of designers. He took more pains in designing a page of type than many an architect gives to a house. Added to this, he retained till his death the freshness of a victorious enthusiasm lost to most men before they are thirty-five—an enthusiasm responsive to any clear appeal. Take the case of Aubrey Beardsley. No one saw more clearly or deplored more sincerely than Gleeson White the warped spirit that underlay one facet of his work. Yet Gleeson White, admitting this, could always take him at his best. "It was for him," as he said, "sufficiently wonderful that a boy, a city clerk, should have made his name known from St. Petersburg to San Francisco by his mere power over line."

And Gleeson White had the rare perseverance that gets to the bottom of everything. Of all those who lecture on art, how many are master of its technical processes? To recognise the beautiful is one thing, but it is quite another to know the steps by which it has been attained. But Gleeson White did. He went to the glass-makers or iron-workers and learnt their methods; he knew the men personally and so well that there was scarcely a new technical process invented which was not brought to him for judgment first. Show him a Japanese print and he could tell you how its very inks were mixed, and what ingredients went to their making. And this store of knowledge in April, 1893, he brought to the making of a new art magazine—our admirable contemporary THE STUDIO, of which he was the inspiration from the first. He was its first editor, and in the pages of THE ARTIST of that date is a most interesting account of its first number. A voyage of discovery through the earlier volumes of THE ARTIST reveals Gleeson White as a writer on an astonishing range of subjects covered by the expression "Art." But in one province he was absolutely alone. No man living approached him in knowledge of the black-and-white drawing of the "sixties." As a boy he had begun collecting works of that period, and such a work as his "English Illustration, The Sixties, 1857-70," could only have been produced by knowledge that was profound. The beautiful cover of this he himself designed and originated, though it has often been copied since.

With his death, Art will have lost a foremost champion and exponent, which is his claim to our admiration and regret; but the poor, the struggling, the unrecognised talent, will have lost an unfailing hand of kindness and encouragement, which better forms his title to our remembrance and our love.

Gleeson White, who was never satisfied with himself, has left a fine example of self-depreciation, and of perseverance towards the highest possible ideal. We cannot more fitly close this imperfect notice than with some lines he himself wrote in THE ARTIST, in December, '92:—

> From the first plateau do not downward peer
> To note with pride its height; but persevere;
> For from the peak itself, this noble place,
> Part of the dull dead level will appear.



GLEESON WHITE.
THE PORTRAIT HE
HIMSELF LIKED
BEST.

A PHOTOGRAPH
BY
FREDK. HOLLYER.

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